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ABSTRACT

This guide provides information and learning experiences for exploring United States history through the medium of U.S. folk music. An alternative method of teaching social studies through relating concepts from social studies and folk music is introduced. A variety of learning activities and materials illustrate the concepts and content areas. The social studies concepts included are: (1) change; (2) citizenship; (3) culture; (4) empathy; (5) environment; (6) identity; (7) interdependence; (8) nation-state; (9) scarcity; and (10) technology. Folk music is: (1) representative of a group and leads to a feeling of group ownership; (2) functional; (3) prone to change; (4) orally transmitted from one generation to another; and (5) simple in melody and harmony. While primarily designed for the classroom teacher, the guide is also a valuable resource for music specialists and folk musicians/artists. Appendices include illustrations of folk music instruments, guidelines for locating and hiring an artist, and unit vocabulary lists. A resource section includes an alphabetical listing of songs, a media listing, and a bibliography. (SM)

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Resource Guide 3

INTEGRATING SOCIAL STUDIES AND FOLK MUSIC

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SERIES EDITOR

Expanded and Rewritten by
Cindy L. Daly

This guide was originally developed through the arts in education program of the Middle Country Central School District, Centereach, New York.

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This project was made possible by the cooperative support of the New York State Council for the Arts, the New York Foundation for the Arts, and the New York State Education Department. The Inter-Agency Steering Committee for Arts in Education consisted of Julianna Sciolla (New York State Council for the Arts); Theodore Berger (New York Foundation for the Arts); Robert Reals (New York State Education Department—Bureau of Arts, Music and Humanities); and Robert Sullivan (State Education Department—Office of Cultural Education). The continued assistance and cooperation of Mr. Reals is noted, as is the unfailing interest and support of Charles J. Trupia (Director, Division of General Education, State Education Department). Laurie Rowe, Office of Federal Demonstration Programs, was a consistent supporter of the Arts in Education Network.

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PREFACE

In 1980 eight school districts in New York State received ESEA Title IV-C funds to design, develop, and implement arts in education programs:

Community School District 3, New York City
Community School District 6, New York City
Homer Central School, Homer
Middle Country Central School, Centereach
New Rochelle City Schools, New Rochelle
Plainedge Union Free School, Bethpage
Syracuse City Schools, Syracuse
White Plains City Schools, White Plains

The teachers and project staff members from these districts have written, tried, and evaluated an impressively large number of lesson and unit plans, and resource and curriculum guides. The ideas, methods, and resources contained in these materials are valuable not only to the teachers using them but also to classroom and arts teachers in other districts interested in implementing arts in education programs.

This series of resource guides has been designed by Ronald Lee, series editor, from the materials developed through efforts of these eight districts. For this purpose collaborative money was provided through the New York Foundation for the Arts by the New York State Council on the Arts and the New York State Education Department. The series consists of eight guides:

Resource Guide One
THE IDEABOOK
New Rochelle City Schools
Six essays written by teachers

Resource Guide Two
THE WRITE WAY ON
Syracuse City Schools
Strategy plans and ideas for creative writing

Resource Guide Three
INTEGRATING SOCIAL STUDIES AND FOLK MUSIC
Middle Country Central School District, expanded and rewritten by Cindy L. Daly
Instructional units and resources on social studies and folk music

Resource Guide Four
COMMUNICATION THROUGH THE ARTS
Syracuse City Schools
Learning activities for verbal and non-verbal communication

Resource Guide Five
ALTERNATE LEARNING EXPERIENCES FOR CREATIVE EXPRESSION
Homer Central School
Prototypes for encouraging creative expression

Resource Guide Six
EARTH, AIR, FIRE, AND WATER
Community School District 3, New York City
Activities and resources, suggestions for networking

Resource Guide Seven
ARTS IN THE EDUCATION OF CHILDREN WITH SPECIAL NEEDS
Community School District 6, New York City
Activities for bilingual, gifted, and special education students

Resource Guide Eight
CREATIVE MATH ACTIVITIES
Plainedge Union Free Schools
Lesson plans for creative thinking in mathematics

Most of the guides also include appendices containing a variety of sample forms, ideas, and other materials used successfully in the eight programs. The following table shows the grade level(s) for which each guide was written, and the non-arts and arts areas covered. Main emphasis is indicated by an X, secondary emphasis by an (X).

Resource Guide	GRADE LEVEL			NON-ARTS AREAS								ARTS AREAS							
	Elementary	Junior High	Senior High	Foreign Culture/ Language	Geography	Language Arts/ English	Mathematics	Science Technology	Social Studies/ History	Community Resources	Resource Center/ Library	Architecture	Creative Writing	Dance/Movement	Folk Art/Crafts	Media Arts	Music	Theatre Arts	Visual Arts
1. The Ideabook	X	X		(X)	(X)	X	X	X	X	(X)	X	(X)	X	X	(X)	X	X	X	X
2. The Write Way On	X					X	(X)	(X)	(X)	X			X				(X)		(X)
3. Integrating Social Studies and Folk Music	X	X	(X)		(X)	(X)			X	(X)	(X)				X		X	(X)	(X)
4. Communication Through the Arts	X	(X)				X			X	(X)				X	(X)	X	X	X	X
5. Alternate Learning Experiences for Creative Expression	X	X	X	(X)	(X)	X	(X)	X	X	X	(X)	(X)	X	X	X	X	X	X	X
6. Earth, Air, Fire and Water	X	(X)		(X)	(X)	(X)		X	(X)	X	(X)	(X)	X	X	X		X	X	X
7. Arts in the Education of Children With Special Needs	X			X	X	X		(X)	(X)	X			X	X	(X)		(X)	X	X
8. Creative Learning Experiences in Math	X					(X)	X					X	(X)						X

TABLE 1

Two other publications coming from the efforts of teachers in the eight districts are THE NETWORK NOTEBOOK: A CASEBOOK FOR ARTS IN EDUCATION written by Carol Fineberg, and MARA — MATHEMATICS/ARCHITECTURE RELATED ACTIVITIES, a publication drawn from the Architects-in-the-Schools projects, primarily in the White Plains City Schools. These publications are available from the Bureau of Arts, Music and Humanities Education, Division of General Education, The New York State Education Department, Albany, New York 12234.

INTRODUCTORY INFORMATION

1

INTRODUCTION

This resource guide provides an alternative method of teaching social studies at the intermediate and upper elementary grade levels. While primarily designed for the classroom teacher, it is also a valuable resource to music specialists and folk musicians/artists. The guide provides information and learning experiences for exploring the development of our country and the lives of those who founded it through the medium of American folk music. It is not a comprehensive study of either American history or American folk music; rather, it is a variety of learning activities and materials selected to best illustrate the concepts and content areas addressed. The guide deals primarily with American folk music and does not stress folk dance, costuming or folk art. Teachers should feel free, however, to incorporate these topics if desired.

The teacher is provided with background information on the development of American folk music, key social studies and folk music concepts, and activities for relating these concepts for a greater student understanding of the content materials. A variety of activities, evaluation measures, and resources are suggested. The teacher may complete all activities or select those of most interest or relevance to the program. Activities may be presented by the classroom teacher alone, or the classroom teacher and music specialist working together. The use of folk musicians/artists in the community (both amateur and professional) is strongly encouraged.

ORGANIZATION OF THE GUIDE

This resource guide has been designed as a means of providing instruction in social studies for grades four and five via the medium of American folk music. Rather than proposing a new curriculum, this guide has been designed to provide an alternative method of instruction of social studies content and concepts as outlined by the New York State Education Department.

Emphasis has been placed on arts learning experiences as well as social studies experiences so that the participants in this program may increase their knowledge and understanding in both areas. Resources have been chosen to assist the classroom teacher in becoming more knowledgeable about American folk music and thus be able to integrate related materials more skillfully and confidently. Resources that deal strictly with social studies content have generally not been included. Only resources which use folk music as a vital part of their presentation have been included in the guide's bibliographical and/or media lists.

The resource guide is comprised of five instructional units. Each unit is designed to be presented over a series of class meetings. The number of class meetings may vary among units and should be determined by the classroom teacher, music specialist, and/or artist involved with the unit. Each unit contains:

- Introduction and list of unit goals
- Folk music and social studies concepts addressed within the unit
- Instructional activities to be presented by the teacher and/or artist
- Suggested unit vocabulary
- Evaluation and assessment activities
- Suggestions for additional activities

The instructional units are arranged in a progressive order from Unit I through Unit V; however, a teacher may modify this order. Unit I and Unit II should be completed first because they provide introductory information needed before beginning Units III through V.

In addition to participating in the activities included in the instructional units, each student will participate in two ongoing activities. The first of these requires each student to keep a log and journal entitled "Folk Music & Me." This activity will assist the student in developing organizational skills while also compiling a valuable reference source of both content materials (log) and personal reactions (journal). The second activity is entitled "Mapping Folk Music in the United States." This requires student involvement in designing a large mural-size map of the United States upon which they will place symbols for each folk song learned in the five instructional units.

This guide is designed to allow classroom teachers to complete activities on their own, or with the cooperation of the music teacher and/or folk musician/artist. The artist chosen to present some portions may be another classroom teacher or music teacher, a parent or relative, a community member or a professional folk musician. For suggestions on locating, interviewing and hiring an artist for your program, see Appendix I.

Each song named in this guide has been placed in the Alphabetical Listing of Songs located in the Resources section. This Alphabetical Listing gives information on where to find both printed and recorded examples of the songs mentioned.

TEACHER CHECKLIST

___ READ Introduction, Organization of the Program, Teacher Introduction to Folk Music and Integrating Social Studies, and Folk Music Concepts.

___ GLANCE through the Learning Activities, both Ongoing Activities and Instructional Units, to determine their usability for your class.

___ FAMILIARIZE yourself with the format of the Ongoing Activities and the Instructional Units.

___ GLANCE through all Appendices to become familiar with their contents.

___ VISIT your school library and music specialist to determine what folk music resources are available for your use.

___ SELECT the activities you might like to use with a folk musician/artist visiting your classroom.

___ READ Appendix I to get ideas about locating and hiring a folk musician/artist.

If you decide to seek the aid of an artist:

___ 1. SET UP an interview with the artist you have selected.

___ 2. REFER to Appendix I to prepare for your interview.

___ 3. INTERVIEW the artist. Remember to use this interview to decide if you think this artist will satisfy your classroom needs. If not, interview another.

___ 4. MEET with selected artist to:

a. Set up a schedule and timetable for the class visits.

b. Review together the suggested activities.

c. Accept any useful ideas of the artist.

d. Agree on what will be done during each visit.

e. Agree on what vocabulary and other preparation your students should have prior to the visits.

f. Agree on who will provide what materials for each visit.

___ PERFORM and complete those activities you have selected. Adapt and modify any activities to meet your needs or ideas.

Teacher Introduction To Folk Music

The following section has been written to provide the classroom teacher and music specialist with a background on American folk music. The section provides a definition of folk music and discusses the development of folk music in the United States. Directions for finding both printed and recorded examples of all songs mentioned in this introduction and in the instructional activities which follow may be found in the Alphabetical Listing of Songs located in the Resources section at the end of the guide.

DEFINING FOLK MUSIC

In researching the topic of "folk music," one finds nearly as many definitions of folk music as there are writers on folk music. For the purpose of this project, folk music is defined as that music, instrumental and vocal, which has become so much a part of the heritage of a group or nation that there is a feeling of common ownership, whether or not the composers are known.

American folk songs cover a wide variety of topics. Patriotic songs include "America," "America the Beautiful" and "The Star Spangled Banner." As the early settlers moved westward, they sang songs such as "Shenandoah," "Wayfaring Stranger" and "Sweet Betsy from Pike." The cowboy told of his life in "I Ride an Old Paint," "Streets of Laredo," "Home on the Range" and "Git Along Little Dogies." Work songs that helped the country grow included "Blow the Man Down," "Pick a Bale O' Cotton," "Drill Ye Tarriers, Drill" and "John Henry." "Swing Low, Sweet Chariot," "Nobody Knows the Trouble I've Seen" and "Yankee Doodle" were popular during the Revolutionary War, and the Civil War gave rise to "Battle Hymn of the Republic," "Bonnie Blue Flag," "Dixie," "Goober Peas" and "John Brown's Body." Other familiar titles of American folk songs are "Oh, Susannah," "Buffalo Gals," "Camptown Races," "Down in the Valley," "Pop Goes the Weasel," "Old Brass Wagon," "On Top of Old Smokey," "I've Been Working on the Railroad," "When Johnny Comes Marching Home" and "She'll Be Comin' 'round the Mountain."

Folk music may further be defined as exhibiting most, if not all, of the following characteristics:

1. **Representative of a group** – Many folk songs have developed over a period of time and their authorship is no longer known. In cases where the composer is known, the piece often becomes modified by the group and thus takes on a feeling of group ownership. Songs are supported by a group because they are reflective of ideals or values which are important to the group.
2. **Functional music** – Although some folk songs were developed strictly for entertainment, most were developed for a specific purposes. They were made to help people work, play, dance, tell a story, express emotion (love, hatred, sorrow), find courage or strength, carry on legends and record history. Folk songs helped people deal with both the easy and difficult aspects of their daily life.
3. **Oral transmission** – Folk music is generally passed from one group of people to another group, or from one generation to another generation orally (i.e., by word of mouth rather than by printed music).
4. **Simply constructed** – Most often folk music is simply constructed. Melodies are short and make use of repetition to add length. Songs are sung either unaccompanied or accompanied with simple chords or drones. Folk instruments are usually made from materials readily available in the chords or drones. Folk instruments are usually made from materials readily available in the singer's environment. Those that seemed to be most popular were the guitar, banjo, fiddle, Appalachian dulcimer, harmonica or handmade instruments ranging from gourd rattles to household items such as the spoons or the washboard. Folk music is often composed and performed by people with limited or no formal musical training.
5. **Prone to change and variation** – Due to the oral nature of folk music, it is continuously changing, giving rise to numerous variations of the same song. A given song may have several sets of lyrics for a single melody or several melodies for one set of lyrics.

As a means of further defining folk music, one should be aware of how folk music relates to other types of music. Art music or classical music generally refers to music that is composed in a manner which demonstrates refined compositional techniques acquired through extensive musical training. It has been referred to as "art for art's sake" (i.e., nonfunctional in nature) and is most often performed in suburban and urban communities by professionally trained musicians. Folk music is generally associated with a rural environment, and often its composers have had very little, if any, formal compositional training. Folk music also has a more functional or practical purpose for its composition as described previously.

Sometimes composers of art music or classical music draw from folk music as a basis for their compositions. They may use folk music to create a light atmosphere, give a rural quality to the music, or as a means of evoking a feeling of nationalism. In the United States, there has been a desire to create a real "American" music. Three common ways in which classical composers use folk music are: (1) by using a folk music melody without major changes or additions, while adding their own harmonization; (2) by using a folk melody with slight changes to fit the system and structure of cultivated art music; or (3) by composing new music imitating the style of a folk song.

In contrast to folk music, "popular" music consists of a large variety of genres and is spread by printed music and in recent times, by mass media (i.e., videotape, television, radio). Popular music tends to be commercial in nature and is used primarily for entertainment purposes. Today's popular music would include music such as AM/FM radio's "Top 40's." At times folk music takes on some of the characteristics of popular music. This tends to happen as rural people move into urban areas. In order to make folk music more appealing to the urban community, arrangements become more complex (i.e., addition of more instruments, more difficult and/or varied vocal and /or instrumental harmonies, and in the 1950's and 1960's, electrification of instruments).

In summary, folk music may have the following characteristics: representative of a group; functional music, written for a purpose other than purely entertainment; maintained primarily through oral transmission; simply constructed; and exhibiting patterns of change and variation. Folk music is most often associated with rural environments and as being the product of an untrained composer or performer.

INFLUENCES ON THE DEVELOPMENT OF AMERICAN FOLK MUSIC

America has often been referred to as a melting pot of peoples and cultures, a land of immigrants whose identities have melded together to form an "American" people. While this melting has occurred to a degree, several immigrant groups have maintained many of their own characteristics. Therefore, America may be ". . . more like a stew, with the traits of all its peoples mixing and blending, but keeping their own special flavor. In terms of its folk music, British and African immigrants provide the meat and potatoes. But there are many other ingredients."[1]

Many different kinds of music make up "American" folk music. The immigrants brought with them the music of their own countries and cultures, making America's first folk songs the songs of many other nations. Some songs remained relatively unchanged while others changed to fit their new settings. Gradually local place names, people and phrases began to replace those names and phrases in the original version, thus "Americanizing" the songs.

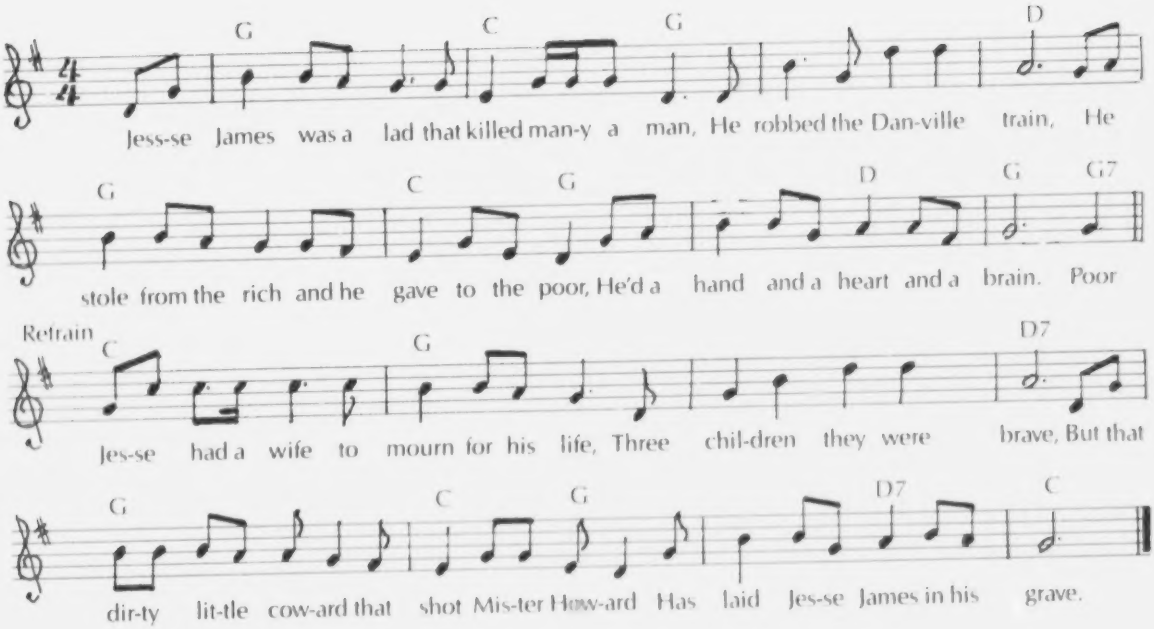
It would be outside the scope of this guide to deal with all the various types of folk music that have come to the United States throughout its history. (i.e., Irish, French, German, Russian, Korean, Chinese, Japanese, Vietnamese, Mexican and others). The largest body of songs that are generally recognized as American folk songs falls into two broad categories, those of European descent, primarily English or British; and those of African or Negro descent. The focus of this resource guide centers primarily on these last two categories of songs.

In building the United States, the American colonists borrowed heavily from the English. One can list numerous examples, including spoken language, law system, religion and social customs. In England, the ballad was a very popular song form. In America, the ballad also became an important form. The ballad is a song which tells a story, usually of a single event and often a tragic one. The American ballad may also be multiepisodic, or relating several events in a single song. Most commonly the ballad has multiple verses composed of four-line stanzas, sometimes with a chorus or refrain between verses. A song such as the story of outlaw Jesse James would be an example of this storytelling verse-refrain ballad form. (Figure 1)

[1] David Bookbinder, *What Folk Music is All About* (New York: Julian Messner, 1979), p.131.

Fig. 1 "Jesse James"

"JESSE JAMES"


G C G D
Jess-se James was a lad that killed man-y a man, He robbed the Dan-ville train, He
G C G D G G7
stole from the rich and he gave to the poor, He'd a hand and a heart and a brain. Poor
Refrain C G D7
Jes-se had a wife to mourn for his life, Three chil-dren they were brave, But that
G C G D7 C
dir-ty lit-tle cow-ard that shot Mis-ter How-ard Has laid Jes-se James in his grave.

v.1 Jesse James was a lad that killed many a man,
He robbed the Danville train,
He stole from the rich and he gave to the poor,
He'd a hand and a hear and a brain.
Refrain
Poor Jesse had a wife to mourn for his life,
Three children they were brave,
But that dirty little coward that shot Mr. Howard
Has laid Jesse James in his grave.

v.2 It was Robert Ford, that dirty little coward,
I wonder how he does feel,
For he ate of Jesse's bread and he slept in Jesse's bed,
then he laid poor Jesse in his grave. (Refrain)

v.3 Jesse James was a man, a friend to the poor,
He'd never see a man suffer pain;
And with his brother Frank, he robbed the Chicago bank,
And stopped the Glendale train. (Refrain)

v.4 It was on a Wednesday night and the moon was shin bright.
They robbed the Glendale train,
And the people they did say for many miles away,
It was robbed by Frank and Jesse James. (Refrain)

v.5 It was his brother Frank that robbed the Gallatin bank,
And carried the money from the town;
It was in this very place that they had a little race,
For they shot Captain Sheets to the ground. (Refrain)

v.6 They went to the crossing not very far from there,
and there they did the same;
With the agent on his knees, he delivered up the keys
To the outlaws, Frank and Jesse James. (Refrain)

v.7 It was on a Saturday night and Jesse was at home
Talking with his family brave,
Robert Ford came along like a thief in the night
And laid poor Jesse in his grave. (Refrain)

v.8 The people held their breath when they heard of Jesse's death,
And wondered how he ever came to die.
It was one of the gang called little Robert Ford,
He shot poor Jesse on the sly. (Refrain)

v.9 Jesse went to rest with his hand on his breast,
The devil will be upon his knee.
He was born one day in the county of Clay,
And came from a solitary race. (Refrain)

v.10 This song was made by Billy Gashade
As soon as the news did arrive;
He said there was no man with the law in his hand
Who could take Jesse James when alive. (Refrain)

The words were the most important element of the ballad genre. The music was of secondary importance. Words for ballads came from two major sources. One of these was from cultured art poetry. Over the years, art poetry filtered outward from urban areas into rural areas and was preserved through song. The second major source for ballad lyrics was the "broadside." Most broadsides were written during the seventeenth to nineteenth centuries. A broadside was a published sheet of song lyrics which was sold to people on the streets, in taverns, at fairgrounds, and in general, wherever people gathered. Broadsides might also be sold in stationary shops or by peddlers. The broadside lyrics were written to be sung to a popular tune of the day. Many broadsides were written accounts of actual happenings such as crimes and accidents. They were a means of spreading news and recording events of interest in the community. Many broadsides were written quickly (so as to keep current to the events of the day) and were discarded just as quickly. Some, however, passed into oral tradition and were preserved.

A familiar tune that had many broadsides written for it was "Yankee Doodle." One such broadside written for the tune "Yankee Doodle" commented on an event which occurred in 1778 during the British occupation of Philadelphia. The broadside was entitled "Battle of the Kegs." It described a rebel plan designed to ridicule the British and lower their ammunition supply. The rebels sent kegs loaded with a charge floating down the Delaware River through a British barricade. The British thought that the rebels themselves were in the kegs and opened fire while the colonists stood by in the harbor, amused by the trick they had played on the British. (Figure 3)

Through the importation of slave labor, African musical style characteristics were introduced into the colonies. Rhythm was an important aspect of African music. The African people came from a tribal or communal way of life. They accompanied many of the activities of their daily life with music. This music needed to be highly rhythmic to help people move and work together. Music used for working utilized simple repetitive rhythms. Music for dancing and socializing, however, often utilized much more complex rhythms, sometimes arrived at by overlaying several different rhythmic patterns. For example, the vocalists might sing one rhythmic pattern while several instrumentalists accompanied, each playing a different rhythmic pattern. African song was almost always accompanied by instruments which reinforced the rhythmic qualities of the music. If no instruments were available, singers and bystanders clapped their hands and tapped their feet. Performances were often described as being full of vitality and drive.

Much use was made of the rhythmic principle of syncopation or accenting notes not generally accented. For example, the normal rhythmic accents of a group of four eighth-notes would be on the first note in each two-note group or "on the beat" (Figure 2a). This would become syncopated by accenting the second eighth-note in one or more of the two-note groupings or "off the beat" (Figure 2b). Another common syncopated rhythm may be seen in Figure 2c.

Fig. 2 Examples of Rhythm Patterns

(> = accent)

Another important African compositional technique is the use of antiphonal, or call and response singing. Call and response is a question and answer pattern in which a soloist or small group of singers begins by singing a phrase of the melody, followed by an answering phrase sung by a larger group. The spiritual "Swing Low, Sweet Chariot" is a good example of the call and response technique. (Figure 4)

While the European immigrants and the imported African slaves tended to dominate the growth and direction of American folk music, another important cultural group should be discussed, the American Indian. By the time the first immigrants came to the United States, the American Indians had spread throughout the country and had differentiated into numerous tribes, each with its own specific language, culture and music.

Each tribe was unique; however, some beliefs were central to all tribes. The American Indian was a very spiritual being who believed in the power of the sun, moon, stars and other elements of nature, and who strived to establish a harmonious balance between the personal being and nature. The American Indian relied on the intercession of various gods or spirits for life and well being, and much of the music was related to specific rituals. Songs not related to rituals were generally considered the property of the composer or tribe and were not to be passed on without the owner's consent. Thus, due to its spiritual and private nature, American Indian music was not readily shared with persons outside the tribe. American Indian music continued to exist within tribal units as an attempt to maintain their culture despite increasing exposure to and pressure from other American settlers to acculturate.

Fig. 3 "Battle of the Kegs'

"BATTLE OF THE KEGS"

G
D7
Gal- lants, at tend and hear a friend Trill forth har- mo-nious dit- ty, Strange
G
D7
G
things I'll tell which late be- fell in Phil- a- del- phia ci- ty.
C Chorus
G
Yan- kee Doo- dle keep it up, Yan- kee Doo- dle Dan- dy.
C
G
D7
G
Mind the mu- sic and the step, And with the girls be han- dy.

v.1 Gallants attend and hear a friend
Trill forth harmonious ditty,
Strange things I'll tell, which late befell
In Philadelphia city.

Chorus
Yankee Doodle keep it up,
Yankee Doodle Dandy,
Mind the music and the step,
And with the girls be handy.

v.2 'Twas early day, as poets say,
Just when the sun was rising,
A soldier stood, on log of wood,
And saw a thing surprising. (Chorus)

v.3 As in amaze he stood to gaze,
The truth can't be denied, sir,
He spied a score of kegs or more
Come floating down the tide, sir. (Chorus)

v.4 A sailor, too, in jerkin blue,
This strange appearance viewing,
First damn'd his eyes, in great surprise,
Then said, "Some mischief's brewing." (Chorus)

v.5 "These kegs, I'm told, the rebels hold,
Packed up like pickled herring
And they're come down t'attack the town,
In this new way of ferrying. (Chorus)

v.6 Now up and down, throughout the town
Most frantic scenes were acted;
And some ran here and others there
Like men almost distracted. (Chorus)

v.7 "Arise, arise!" Sir Erskine cries,
'The rebels – more's the pity –
Without a boat, are all afloat,
And ranged before the city. (Chorus)

v.8 Therefore prepare for bloody war;
These kegs must all be routed,
Or surely we despised shall be
And British courage doubted." (Chorus)

v.9 The royal band, now ready stand
All ranged in dread array, sir,
With stomachs stout, to see it out,
And make a bloody day, sir. (Chorus)

v.10 The cannons roar from shore to shore,
The small arms make a rattle;
Since wars began, I'm sure no man
E'er saw so strange a battle. (Chorus)

v.11 The kegs, 'tis said, though strongly made
Of rebel staves and hoops, sir,
Could not oppose their powerful foes,
The conquering British troops, sir. (Chorus)

v.12 From morn 'til night, these men of might
Displayed amazing courage;
And when the sun was fairly down,
Retired to sup their porridge. (Chorus)

v.13 Such feats did they perform that day,
Against those wicked kegs, sir,
That years to come, if they get home,
They'll make their boasts and brags, sir. (Chorus)

Fig. 4 "Swing Low, Sweet Chariot'

Integrating Social Studies And Folk Music Concepts

A concept is a statement of information that the student should know. A concept may be a definition, an idea or a synthesized statement which shows a relationship between two or more definitions or ideas. This resource guide provides a strategy for integrating two sets of concepts, social studies and folk music. In many situations, the concepts are similar and reinforce each other. Following this introductory paragraph, a listing of the major social studies and folk music concepts upon which the learning activities in this guide have been based is given. Teachers are encouraged to be familiar with both sets of concepts before beginning the classroom learning activities so that their integration may lead to a fuller student understanding of the content materials presented.

SOCIAL STUDIES CONCEPTS

In its 1982 curriculum revision, the New York State Education Department identified ten key concept areas for Social Studies K-6. The concept areas are taught in each of the grade levels through the use of content materials and learning experiences consistent with the degree of student ability. By developing knowledge in each of these key concepts areas, the elementary student builds a foundation for social studies learning in grades seven through twelve. Listed below are the ten key concept areas for Social Studies K-6:[1]

1.0 CHANGE may be described as basic alterations in things, events and ideas.

2.0 CITIZENSHIP is membership in a community (school, state, nation) with its accompanying behaviors, rights and responsibilities.

3.0 CULTURE is the way of living any society develops to meet its fundamental needs.

4.0 EMPATHY is the ability to understand others through being able to identify in oneself, responses similar to the experiences, behaviors and responses of others.

5.0 ENVIRONMENT may be described as one's surroundings, including natural elements and elements created by humans.

6.0 IDENTITY is awareness of one's own values, attitudes and capabilities as an individual and as a member of groups.

7.0 INTERDEPENDENCE is a reliance upon others in mutually beneficial interaction and exchange.

8.0 NATION-STATE is a geographical/political organization uniting people by a common government.

9.0 SCARCITY is the conflict between unlimited needs and wants, and limited natural and human resources.

10.0 TECHNOLOGY may be described as the tools and methods used by people to get what they need and want.

A more detailed description of these concept areas, as well as specific concepts for each grade level, are found in *Social Studies Program 4* or in *Social Studies Program 5*.[2]

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[1] Bureau of General Education Curriculum Development, State Education Department, University of the State of New York, *Social Studies Program 4* (Albany, NY: State Education Department, 1982), p. 3.

[2] Bureau of General Education Curriculum Development, State Education Department, University of the State of New York, *Social Studies Program 4* and *Social Studies Program 5* (Albany, NY: State Education Department, 1982).

FOLK MUSIC CONCEPTS

The following set of folk music concepts has been developed from research and readings about folk music from a variety of sources. It is basically an outline of the material presented in the "Teacher Introduction to Folk Music" section of this guide.

1.0 Folk music is that music, instrumental and/or vocal, which has become so much a part of the heritage of a group or nation that there is a feeling of common ownership, whether or not the composer is known.
- 1.1 Many songs develop over a long period of time and authorship is lost.
- 1.2 In cases where the composer of a particular piece is known, the piece is often modified by the members of the group, leading to a feeling of group ownership.
- 1.3 Songs are supported by a group because they are reflective of any ideal or value important to that group.

2.0 Although some folk songs are written strictly for entertainment, most are developed for a specific purpose.
- 2.1 Folk songs help people to deal with elements of their everyday life such as work, play, dance, telling a story, expressing emotion, finding courage or strength, carrying on legends and recording history.

3.0 Folk music is primarily transmitted orally (i.e., passed by word of mouth from one group of people to another group and from one generation to another generation).

4.0 Folk music is generally constructed in a simple manner.
- 4.1 Melodies are short and make use of repetition to add length.
- 4.2 Simple melodies facilitate memorization and transmission to others.
- 4.3 Folk music is generally composed and performed by people with limited or no formal training.
- 4.4 Many folk songs are unaccompanied or accompanied by the use of simple chords or drones.
  - 4.4.1 Instruments are made from materials readily available in the singer's environment.
  - 4.4.2 Folk instruments most often used are the fiddle, guitar, banjo, Appalachian dulcimer, harmonica or handmade instruments.

5.0 Folk music is prone to change and variation.
- 5.1 Many folk songs exist in a number of different variations. Some use the same melody with different lyrics while others use the same lyrics set to different melodies.
- 5.2 Change occurs in many ways.
  - 5.2.1 Incomplete memorization leads people to fill in blanks in either melody and/or lyrics with their own melody and/or lyrics.
  - 5.2.2 People simplify the melody to make it more suitable for their voices.
  - 5.2.3 The lyrics are changed to fit more with contemporary events, spoken language and/or situations.
  - 5.2.4 People make changes to suit personal or group preferences.

6.0 Folk music is often associated with rural environments.

7.0 Folk music has not remained in a vacuum but has been an influence on other types of music.
- 7.1 Folk music has been used by art or classical music composers in their compositions.
  - 7.1.1 It can create a light atmosphere.
  - 7.1.2 It can give a rural quality to the music.
  - 7.1.3 It can produce feelings of nationalism.
- 7.2 Folk music crosses into the population music field as rural people migrate to more urban areas.
  - 7.2.1 Songs become more complex and commercial in nature.
  - 7.2.2 Popular music is created primarily for entertainment.
  - 7.2.3 Songs are passed on via printed music and in recent times, via mass media (i.e., television, radio).

8.0 America's first folk songs were the songs of other nations.
- 8.1 Some songs remained relatively unchanged.
- 8.2 Other songs were changed when local people, places, and phrases were substituted for the originals.

9.0 The largest body of songs that are generally recognized as "American" folk songs fall into two broad categories: (1) those of European descent, primarily English or British; and (2) those of African or Negro descent.

10.0 As the early American settlers drew heavily from the English (i.e., language, law system, religion, social customs) in founding the new land, they also borrowed the popular song form of the ballad.

10.1 A ballad is a song which tells a story usually of a single event and often a tragic event.

10.1.1 The American ballad may also be multiepisodic (i.e., relating to several events in a single song).

10.2 The lyrics were the most important element of the ballad genre. There were two main sources for ballad lyrics.

10.2.1 Cultured art poetry filtered from urban areas to rural areas where it was preserved in song.

10.2.2 Lyrics were derived from "broadsides," sheets of paper with lyrics for a song including instructions to sing them to the melody of a popular tune of the day. Many broadsides gave accounts of actual happenings of the day and were a means of spreading news and recording important events.

11.0 Through the importation of slave labor, African musical style characteristics were introduced into the colonies.

11.1 The African people came from a communal way of life in which many daily activities were accompanied by music.

11.2 Music used to help people move and work together utilized simple repetitive rhythms.

11.3 Music for socializing and dancing was often more complex and was arrived at by overlaying several different solo and accompaniment rhythm patterns.

11.4 African song was nearly always accompanied by instruments, clapping or foot stomping to reinforce the rhythmic qualities of the music.

11.5 Much use was made of the rhythmic principle of syncopation or accenting notes not normally accented.

11.6 Call and response singing was another important African compositional technique.

11.6.1 Call and response is a question and answer pattern in which a soloist or small group of singers begins by singing a phrase of the melody and is followed by an answering phrase sung by a larger group.

12.0 While the music of the European immigrants and the imported African slave tended to dominate the development of American folk music, the American Indian was also developing music.

12.1 By the time the first immigrants came to the United States, the American Indians had spread throughout the country and had differentiated into numerous tribes, each with its own specific language, culture and music.

12.2 While each tribe was unique, some general beliefs were central to all tribes.

12.2.1 The American Indian was a spiritual being who believed in the power of the sun, moon, stars and other elements of nature, and who strived to establish a harmonious balance between the personal being and nature.

12.2.2 The American Indian relied on the intercession of various gods or spirits for life and well being, and much of the music was related to specific rituals.

12.2.3 Songs not related to rituals were generally considered to be the property of the composer or tribe and were not to be passed on without the owner's consent.

12.3 American Indian music continued to exist within tribal units as an attempt to maintain the culture despite increasing exposure to and pressure from other American settlers to acculturate.

Some additional supplementary social studies and folk music concepts, which are not listed here, appear in the learning activities but are closely related to those listed above.

LEARNING ACTIVITIES

Introduction to Learning Activities

The learning activities portion of this guide is composed of two types of activities. The student log and journal "Folk Music & Me" and the class project "Mapping Folk Music in the United States" are ongoing activities which continue throughout the folk music and social studies unit.

Each of the five instructional units, "What is Folk Music?," "Instruments of Folk Music," "Folk Songs as History," "Singing about Jobs" and "Expressing Feelings in Music," provide sequences of learning activities for teaching specific folk music and social studies concepts. Unit I and Unit II should be completed first because they provide introductory information needed before beginning Units III through V.

Teachers are encouraged to adapt any or all of the suggested activities to fit their instructional goals and educational situations.

Ongoing Activities

STUDENT LOG AND JOURNAL – "FOLK MUSIC & ME"

Definitions

1. A log is a notebook or folder kept by students as a factual account of events and knowledge presented throughout the folk music and social studies unit.
2. A journal is a daily record of happenings. This is a place for students to comment on their reactions to the day's activities.

Materials Needed

- Three-ring binder
- Colored construction paper for section dividers
- Crayons and/or markers for drawing
- Hole punch
- Pen and/or pencil
- Lined notebook paper

"Folk Music & Me" is an ongoing activity designed as an integral part of the folk music and social studies unit. It is a combination of a factual log and a personal journal to be completed by each student. The student needs a three-ring binder with sections for (1) class notes, handouts and assignments, (2) vocabulary words and definitions, (3) song sheets and (4) journal entries. The first three sections comprise the student log. Entries may be arranged either chronologically or topically within each section as determined by the classroom teacher.

The journal section is a place for individual student reaction to the folk music and social studies activities. Students should be encouraged to write in their journals on a regular basis and should be given the time needed to write in a relaxed atmosphere. It may be helpful to set aside a specific time each day for this activity. Each entry should be dated.

For the first journal entry, students should write at least one complete sentence; for the second, at least two complete sentences; continuing to the fifth day, at least five complete sentences. Students may be expected to write at least five complete sentences for the remainder of the unit. At times, the teacher may ask a specific question which the students are to answer about a day's activity; however, most of the time journal entries should consist of students' own ideas. Journals are to be kept private, not shared with anyone except the teacher or artist involved with the project.

As a means of further individualizing the student notebook, the teacher may suggest that the students decorate the section dividers with illustrations relating to topics discussed in the instructional units (i.e., early American settlers, folk instruments, favorite song lyrics, a guest artist, an historical event). The student should be encouraged to complete these at various times throughout the program.

The completion of log and journal entries assist the student in developing organizational skills while also compiling a valuable reference source of both content materials and personal reactions. Neatness and cleanliness should be stressed in all areas of the notebook. Proper spelling and language skills should be encouraged.

CLASS PROJECT – "MAPPING FOLK MUSIC IN THE UNITED STATES"

This activity involves all students in the development of a large mural-size map of folk music in the United States.

1. Draw a large mural-size map of the United States.
2. Draw in state and/or territorial boundaries. (Note: you may want to draw in current state boundaries or picture the United States as it existed at a previous stage of its development.)
3. Place major geographical features on the map (i.e., Appalachian Mountains, Rocky Mountains, Mississippi River, Rio Grande, Great Lakes).
4. Place major travel and/or trade routes on the map as desired (i.e., Erie Canal, wagon trails, cattle trails, railroad lines).
5. As the class hears and/or performs a new folk song, place a small symbol on the map representing the location of song. For example, for the song "Erie Canal," cut out a small canal boat of construction paper and place it on the map in New York State along the path of the canal. Figures and/or shapes should be placed on the map for each song. Some songs may mention more than one place. If so, put corresponding symbols on each city or geographic location mentioned. Be sure to place a key for the song symbols next to the map.
6. See how many places in the United States you can find songs about. Try to cover several sections of the country. You may want to use those songs which are very widespread and/or are not necessarily associated with a specific locality to cover those places on the map which may be hard to fill.

INSTRUCTIONAL UNITS

19

UNIT 1
What Is Folk Music?

Folk music is that music, instrumental and vocal, which has become so much a part of the heritage of a group or nation that there is a feeling of common ownership, whether or not the composer is known. Folk songs are often heard with changed melodies or words due to their being primarily passed on through oral tradition. Most folk music is simple (to facilitate oral transmission) and deals with things in everyday life such as work, play, feelings, important events and celebrations.

Unit Goals

1. Students will define folk music as used in this study unit.
2. Students will begin to see how folk music and the social studies concepts of culture, identity and change relate to each other.

Folk Music Concepts

Folk music is representative of a group in that unknown authorship and/or group modifications lead to a feeling of group ownership.

Folk music is often functional music, music written for a specific purpose other than strictly entertainment.

Folk music is prone to change and variation. Many variations of the same song exist.

Oral transmission is the passing of information from one group of people to another group or one generation to another generation by word of mouth rather than through a printed medium.

Folk music is often simple in melody and harmony, and utilizes repetition to add length.

Unit Activities

1. Invite a folk musician to present a live performance of folk music within the classroom setting. (Refer to Appendix I for suggestions on locating, interviewing and hiring an artist.) The following activities should be explored during this meeting(s):

a. Provide students with a definition of folk music.

b. Discuss culture and identity, and the idea that music is a vital part of a group's cultural identity.

c. Give examples of how folk music helped people with daily life ("Blow the Man Down" was a sailor's work song, and "Yankee Doodle" bolstered the emerging spirit of patriotism in the colonies).

d. Teach a simple folk song orally (i.e., without the use of written music).

e. Illustrate the idea of change and variation by singing two versions of the same song, differing in melody and/or lyrics.

f. Encourage student involvement in as many ways as possible (i.e., artist/student discussion, student performance by singing along with familiar songs, learning new songs, clapping).

Social Studies Concepts

Identity is awareness of one's own values, attitudes and capabilities as an individual and as member of groups.

Culture is the way of living any society develops to meet its fundamental needs.

Change may be described as basic alterations in things, events and ideas.

As immigrants came to America, they tried to maintain their cultural identity as a means of strength and unity in a harsh new land. Folk music was an integral part of their cultural identity.

Folk Music Concepts	Unit Activities	Social Studies Concepts
Oral transmission facilitates change and variation.	**2.** To experience how oral transmission often facilitates change, try the following activities.	Change may be described as basic alterations in things, events and ideas.
Simple songs are more appropriate to oral transmission than complex ones.	**a.** Have students sit in a circle on the floor or in chairs. The teacher whispers a message to a student who then whispers it to the person on the right and so on throughout the circle until the message arrives at the last person. At this time, both the last person and the first person give their version of the message. Usually these are very different.	
	b. Try sending messages of various lengths to see what effect this has on accuracy. Short, simple messages are often passed more accurately than long, elaborate ones.	
	c. Discuss reasons for the differences between the original and the final versions of the message. Relate student answers to the following reasons for change in folk music: • Incomplete memorization led people to fill in blanks with their own melodies and/or lyrics. • People simplified the melody to make it more suitable for their voices. • Lyrics were changed to fit contemporary events, spoken language and/or situations. • People made changes to suit their personal or group preferences.	
	d. Have students sing different versions of the same song.	
	3. Using a song familiar to the class, rewrite the lyrics. For example, "Row, Row, Row Your Boat" might be rewritten as: "Come, come, come to class, Quickly you must come. Now is the time that you must arrive, Or you will be late." This may be done as a class activity with the teacher writing the new lyrics on the blackboard, or by breaking the students up into small groups. The teacher may assign one specific melody to be used or may allow the students to choose their own melodies. If the activity is done in small groups, have each group perform its song for the class and/or teach it to the entire class.	A group often shapes or changes things to more fully reflect an ideal or value important to the group.

Folk Music Concepts	Unit Activities	Social Studies Concepts
Folk songs have become so much a part of the heritage of a group or nation that there is a feeling of common ownership. Many folks have developed over a long period of time and authorship has been lost. A given song may have several sets of lyrics for a single melody or several melodies for one set of lyrics. Slight variations in both lyrics and melodies are also common.	4. Have students examine various songbooks to: **a.** Note composers of folk songs; many songs will be listed as "Traditional," "American Folk Song," "Negro Spiritual," or possibly nothing. **b.** Look for variations of the same song in melody and/or lyrics. Students should be able to identify variations for lyrics, and some may also be able to recognize differences in musical notation. (A music teacher or artist would be a valuable aid in instructing students how to find musical variations.) **c.** Sing some of the various versions. You may wish to have the entire class learn several versions or divide the class up into sections with each section learning a different version. **d.** Discuss the different versions and what might have caused the differences. (See activity 2c for suggestions.) (See songbook section in the Bibliography or use other songbooks as available.)	Students gather information through the examination of various sources.

Vocabulary

accompaniment
change
composer
culture
melody
oral transmission
verse
refrain
folk music
rhythm
heritage
identity
lyrics

Additional vocabulary words may be chosen by the teacher and the students from the discussions held and the song lyrics examined in this unit. (Definitions for suggested vocabulary are located in Appendix II.)

Evaluation

1. Students write a short paragraph defining folk music as presented in the instructional unit.

2. Students write a short paragraph or discuss orally how the social studies concepts of culture, identity and change may be illustrated through the use of folk music.

3. Students complete a short vocabulary quiz, matching the unit vocabulary word and its appropriate meaning with an accuracy level determined by the teacher.

4. Students complete log and journal entries as instructed by the teacher. The teacher reads these entries as an aid for evaluation.

5. Students sing at least one folk song from memory. A minimum number of verses may be specified by the teacher. (Students should be encouraged to continue to learn at least one song per unit well enough to be sung by memory to reinforce the oral nature of folk music.)

6. Students participate in class activities. A Student Participation Checklist has been provided to assist the teacher in recording student participation (Appendix III.)

Additional Activities

1. Students research their own families in regard to the music and traditions enjoyed by their families, the origins of the music and traditions, and their importance to the family. Have students share their findings with the class.

2. Students prepare a list of the songs that are sung in the family and when (i.e., on trips, at holiday celebrations). Are any of these songs made up by family members? Have the students share their lists with the class.

3. Students research their community in regard to the music and traditions enjoyed by the community; the origins of both music and traditions; their connection to religious beliefs, ethnic background or country or origin; and their uniqueness to the community. Comparisons might also be made with other local communities.

UNIT 2
Instruments of Folk Music

Although folk singing did not always require instruments, some form of instrumental accompaniment was often used. Many times, songs were sung while people were working on another activity, thus requiring their instruments to be small and portable. Folk instruments were relatively inexpensive and were often homemade, having been constructed from materials found in the surrounding environment. Instruments most often used in American folk music were the fiddle, banjo, Appalachian dulcimer, harmonica and guitar. Other improvised instruments ranged from gourd rattles and wooden rhythm sticks to common household items such as the washboard or spoons. The clapping of hands and the stomping of feet also served as accompaninment.

Strictly instrumental pieces existed but were not as common as vocal pieces. Most instrumental pieces served as accompaniment to dance. Many popular instrumental pieces also had a set of lyrics.

Unit Goals

1. Students will identify instruments commonly associated with American folk music both sight and sound.
2. Students will make musical instruments of their own from material sin their environment.
3. Students will begin to learn basic accompaniment skills on ready-made and student-made instruments as a means of furthering student involvement in performing folk music.
4. Students will explore the social studies concepts of scarcity, environment and technology by examining how early American settlers coped with limited resources by developing new ways of using materials from their environment to fulfill their need for musical expression.

Folk Music Concepts

Folk instruments were relatively inexpensive and were often homemade.

Instruments were often constructed from materials found in the surrounding environment.

Unit Activities

1. Have students make their own folk instruments from readily available materials. Students can bring materials from home such as plastic containers, wood blocks, wooden dowels, tin cans and/or dried beans. With a little ingenuity these can become rattles, drums or rhythm sticks. Hanging flower pots or nails of various sizes make interesting chimes.

(An excellent book full of ideas, directions and illustrations for numerous homemade instruments is *Make Your Own Musical Instruments* by Muriel Mandell and Robert E. Wood (Bibliography #20). The contents include directions for constructing and playing numerous percussion instruments as well as some stringed and wind instruments.)

Social Studies Concepts

Scarcity is the conflict between unlimited needs and wants, and limited natural and human resources.

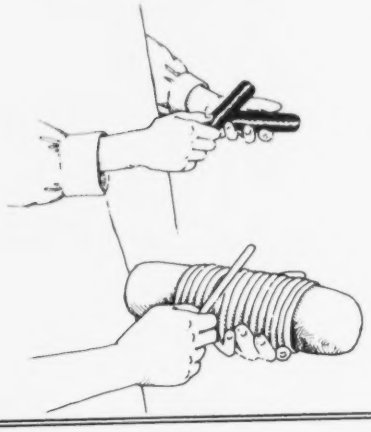
Environment may be described as one's surroundings, including natural elements and elements created by humans.

Technology may be described as the tools and methods used by people to get what they need and want.

Folk Music Concepts	Unit Activities	Social Studies Concepts
	Instruments may be decorated with paint, colored paper, fabric, contact paper, ribbons, and other items to add to the attractiveness and personalization of each student's work. Note that decorations may also alter the sound of the instrument. (For additional ideas on making your own instruments, see Appendix IV.) Once instruments are completed, use them to accompany folk songs learned in Unit I or new songs for Unit II.	
The instruments most easily obtained and used in America were the fiddle, banjo, Appalachian dulcimer, harmonica and guitar.	**2.** Introduce students to instruments often associated with American folk music through a live performance of a folk musician and/or through the use of recordings and pictures. Instruments to be examined are the fiddle, banjo, Appalachian dulcimer, harmonica and guitar. (See Appendix IV for pictures of instruments.) Invite students, parents and/or friends who play any of the instruments above to demonstrate them for the class.	Availability of materials limited the types of instruments used by early Americans. Most American settlers were common people who made many of their own products at home rather than purchasing expensive imported goods.
Strictly instrumental pieces existed but were not as common as vocal pieces. Most instrumental pieces were written as accompaniment for dancing. Many popular instrumental tunes also had a set of lyrics. Most folk musicians had little or no formal musical training. The autoharp is an instrument currently in use which is relatively simple to play. Its ease in playing and its portable nature have led to its usefulness as a means of accompanying folk singing.	**3.** Listen to recordings of the fiddle tunes "Turkey in the Straw" and "Old Dan Tucker," then sing along with the songs. Discuss the style of these songs. Both songs are quick and lively and have a steady beat for dancing. Also point out that while these songs were popular as instrumental pieces, they also had a set of lyrics. **4.** Introduce students to the autoharp, a type of zither (popular type of stringed folk instrument used mostly in Europe). (See Appendix IV for pictures of the autoharp and zither.) Many schools already own an autoharp. They are very simple to play and may be used by persons without extensive musical training. Your school music teacher might help you get started. Several of your students may already be familiar with playing the autoharp. (See Bibliography for suggested autoharp instruction books.) **a.** Use the autoharp to accompany several folk songs that you already know.	Cultural groups made changes to suit their group preferences (i.e., addition of lyrics).

Folk Music Concepts	Unit Activities	Social Studies Concepts
	b. Continue to use the autoharp in other units.	
American Indian musical instruments are made from nature. Some examples are the water drum, cowhorn rattle, gourd rattle, tree bark rattle and the snapping turtle rattle. The four most prominent types of instruments used by the Indians were rattles, shakers, flutes and drums.	**5.** The American Indians are the first settlers in the United States, and their music is a very important part of their heritage. To introduce students to instruments used by one group of Indians, show the video cassette "The Music and Dance of the Senecas" (Media #42). This recent color video discusses various American Indian musical instruments, how they're constructed, how to play them and their cultural significance. After seeing the video: **a.** Have the students discuss the instruments and their cultural significance. **b.** Invite the students to make their own Indian instruments. Additional information and illustrations may be seen in *American Indians Sing* by Charles Hoffman and *Dance Down the Rain Sing Up the Corn* by Millie Burnett (Bibliography #17, 12).	Each American Indian musical instrument has a special cultural significance and is used for a specific purpose.
Many musical instruments were made from materials gathered from nature.	**6.** Take your students on a nature hike in search of items that could become musical instruments. Students may wish to carry a small bag for collecting materials. They should be encouraged to experiment with sounds while outside. Some suggestions of items to look for are: **a.** Find two flat blades of grass. Hold the blades together between the first sections of the index finger and the thumb, stretch tightly, place near the lips and blow. The grass blades will vibrate together causing a whistling sound. Small leaves or maple seed carriers ("helicopters") can be placed behind the front teeth and used as another type of whistle. **b.** Look for materials such as small pebbles, cherry pits or seeds for the inside of a rattle. The outside container might be made from pieces of bark, empty milkweed pods, nut shells or sea shells tied or glued together; dried gourds; or a hollow log or branch. A stick may be attached to form a handle.	America's early settlers drew from their environment to develop the tools or means to express themselves.

Folk Music Concepts



Unit Activities

c. A pair of short, thick sticks (5" - 6" in length) may be used as claves. A pair of longer sticks (10" - 12" in length) may be used as rhythm sticks. By carving grooves in the one stick, then rubbing a smooth stick across it, one can make a type of guiro.

d. A short section of a log, especially a hollow log, can make an interesting drum or woodblock.

Be sure to use these new instruments to accompany folk songs and/or in instrumental compositions.

Social Studies Concepts

Vocabulary

chord
constructed
drone
environment
homemade
imported
nature
percussion
scarcity
technology
timbre
vibrate

Additional vocabulary words may be chosen by the teacher and the students from the discussions held and/or the song lyrics examined in this unit. (Definitions for suggested vocabulary are located in Appendix II.)

Evaluation

1. Students write a short explanation of how they made each instrument constructed during this unit and for what each can be used. Students also include diagrams of their instruments.
2. Students demonstrate how to play their homemade instruments and use them in accompanying various folksongs sung in the class.
3. Students write a short summary of the video cassette "The Music and Dance of the Senecas." A teacher-constructed study sheet with questions about the instruments shown, how they were constructed and played, their cultural significance and/or student reaction to the presentation can form the basis for the summary.
4. Students complete an instrument identification test by matching the names of the varous folk instruments studied with their pictures. Students also identify folk instruments upon hearing excerpts from recordings used in class or recordings of guest performers with an accuracy level determined by the teacher.
5. Students complete a short vocabulary test, matching the unit vocabulary word and its appropriate meaning at an accuracy level determined by the teacher.
6. Students complete log and journal entries as instructed by the teacher. The teacher reads these entries as an aid in evaluation.
7. Students participate in class activities. A Student Participation Checklist has been provided to assist the teacher in recording student participation (Appendix III).

Additional Activities

1. A mini-course for students is offered to teach basic accompaniment skills on a folk instrument such as the guitar or dulcimer. This might be taught by the music teacher, the classroom teacher or the guest artist. (See Bibliography for suggested beginning level instruction books for Appalachian dulcimer, autoharp, banjo, fiddle, guitar and harmonica.)
2. Students learn how to play the spoons, washboard and/or washtub bass as outlined in Appendix IV. They use these to accompany songs in the unit and in future units.
3. Students complete individual or small group research projects on folk instruments and share the findings with the class.

UNIT 3
Folksongs as History

In writing a history of the United States, one would need to include a variety of information pertaining to the people who settled the country, how they lived, what was important to them, special events and technological developments. A study of America's folk music is one way of learning about our country. Folk songs were written about events in the daily life of the people and were a popular means of recording history. Some events which inspired the composition of folk songs were the Revolutionary War, the Civil War, the California Gold Rush, and here in New York, the building of the Erie Canal.

Unit Goals

1. Students will begin to learn about the lives of early American settlers through the use of folk music written and performed by them.
2. Students will learn how history has been preserved in folk music.
3. Students will learn how the broadside ballad was an important way in which early Americans were able to spread news and record events of interest to the community.

Folk Music Concepts	Unit Activities	Social Studies Concept
As America's first settlers, the American Indians performed the first American folk music.	1. Discuss the American Indian. Locate on a map where groups of Indians lived. Discuss how each group lived in relation to their environment. For example: **a.** Eastern Area Indians (northern and southern groups) were woodland people. Farming, hunting, and fishing were important. **b.** Plains Indians were nomadic people known as buffalo hunters and horsemen. **c.** Southwestern Indians were pueblos and were very ceremonial. **d.** Northwest Coast Indians, as woods people, highly valued salmon and the wood-type environment.	Culture is the way of living any society develops to meet its fundamental needs. Environment may be described as one's surroundings, including both natural elements and elements created by humans.
Folk music is often functional music, music written for a specific purpose other than strictly entertainment.	2. The Indians had a song for nearly every activity of their life. Songs were used in rituals as a means of communication with the controlling spirits, in play, and to pass along the history of the tribe. **a.** Sing representative songs of the American Indians. **b.** Use student-made instruments from Unit II to accompany the songs. You	The Indians recorded history orally rather than in written books or documents.

Folk Music Concepts	Unit Activities	Social Studies Concepts
	may want to make instruments especially for this unit. (For specific examples of American Indian songs and activities, see Bibliography #12, 14, 15, 17 and Media #34, 43.)	
As new immigrants came to the United States, they brought their music with them.	**3.** Discuss the history of early colonization, with references to the geographical location of the original colonies and to their countries of derivation. As part of the discussion, sing several folksongs of European descent that are common in the United States such as "Frère Jacques" (French), "London Bridge is Falling Down" (English), or "We Gather Together" (Dutch).	Identity is awareness of one's own values, attitudes and capabilities as an individual and as a member of groups. Nation-state is a geographical/ political organization uniting people by a common government.
Folk songs were one way of recording historical events and people's reactions to them.	**4.** Watch films and/or filmstrips which utilize folk music in their presentation of historical content materials. (See Media Listing for related audio-visual materials.) Possible topics might be the Revolutionary War, the Erie Canal, westward expansion and settlement, the Civil War or the development of Black American folk music. Follow up activities to the film or filmstrip might include: **a.** Classroom discussion of the topic. **b.** Learning to sing songs from the presentation. **c.** Using instruments to accompany the songs learned. These may be homemade or others such as the autoharp or guitar. **d.** Examining the lyrics of the songs presented. Do they tell a story? Tell about an event? A time? A way of life?	History is recorded in a variety of means. Nation-state is a geographical/ political organization uniting people by a common government.
A ballad is a song that tells a story.	**5.** The ballad was a popular type of folk song in the United States, especially the broadside ballad. The broadside was a published sheet of song lyrics which were to be sung to a popular tune of the day. Many broadsides were written accounts of actual happenings and were a means of spreading news and recording events of interest in the community. Many broadsides were soon forgotten. Only the most popular broadsides passed into oral tradition were preserved.	History is recorded in a variety of means.

Folk Music Concepts	Unit Activities	Social Studies Concepts
	a. Have the students sing "Battle of the Kegs" (music and lyrics in Figure 2), a broadside written for the tune "Yankee Doodle." Discuss how this broadside told of an event in American History. You may also want to listen to *Election Songs of the United States* (Media #16) for additional examples of broadside verses for "Yankee Doodle," "Old Dan Tucker," "My Old Kentucky Home," and "When Johnny Comes Marching Home."	Citizenship is membership in a community with its accompanying behaviors, rights and responsibilities.
	b. Have students write their own broadside about an issue or an event out of American history. For example, a student is traveling west in a covered wagon and might write about the trip—good or bad feelings about it, an Indian raid, a rain storm, the loss of a horse, a wagon breaking down, lack of food or water, what is expected at the destination. Students might also choose to write about: their life on a southern plantation; a home in the mountains or a trip across the desert; a battle in the American Revolution, the War of 1812 or the Civil War; the invention of the steam engine or cotton gin; or their first glimpse of the Mississippi River, the Rocky Mountains or the Pacific Ocean.	Culture is the way of living any society develops to meet its fundamental needs.
	c. Have the student examine how a major event influenced changes in song lyrics such as the following songs sung by people traveling to California as part of the California Gold Rush: "O California" (sung to the tune of Stephen Foster's "Oh, Susanna") "Sacramento" (sung to the tune of Foster's "Camptown Races") "A Ripping Trip" (sung to the play tune, "Pop Goes the Weasel") These three songs are part of the filmstrip/record set, *Folk Songs of California & the Old West* (Media #33).	Change may be described as basic alterations in things, events and ideas.

Vocabulary

broadside
ballad
canal
colony
communication
community
emigrant
immigrant
nation-state
nomad
pictograph
pioneer
plantation
pueblo

Additional vocabulary words may be chosen by the teacher and the students from the discussions held and/or the song lyrics examined in this unit. (Definitions for suggested vocabulary are located in Appendix II.)

Evaluation

1. Students prepare original skits about various aspects of the lives of early American settlers. Role playing situations might include:
   a. New immigrants on a ship traveling to America
   b. A pioneer family at home in the evening (a plains family, an Appalachian family)
   c. A group of colonists angry about a new tax imposed upon them by the British
   d. A group of Civil War soldiers (either Union or Confederate) resting or traveling between skirmishes
   e. An American Indian preparing for a special hunt, giving thanks for a good crop, playing a children's game
   f. An African slave working on a plantation, preparing for an escape, or who has just been set free

Students should use at least one song in their skit. It may be a song already in existence, or it may be one they have written (possibly their own broadside written in Activity 5).

2. When questioned either orally or in writing, students identify songs of a particular time period or event of our nation's history.

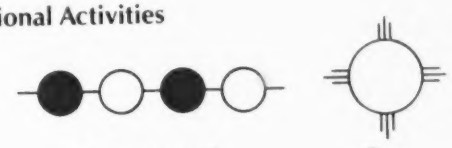
3. Students examine the lyrics of the broadsides written by their classmates (Activity 5) and/or others to determine what news or events are being discussed.

4. Students complete a short vocabulary quiz, matching the vocabulary word and its appropriate meaning with an accuracy level determined by the teacher.

5. Students complete log and journal entries as instructed by the teacher. The teacher reads these entries as an aid in evaluation.

6. Students participate in class activities. A Student Participation Checklist has been provided to assist the teacher in recording student participation (Appendix III).

Additional Activities



Day and Night Sun

Arrow-Protection Crossed Arrows-Friendship Fire

Running Water Rain Clouds Big Mountains

Water Lake

1. Because their spoken languages differed from tribe to tribe, the American Indians learned to communicate by means of sing language (body motions) and pictographs (picture symbols, see above) to represent an object or thought. Students can explore how we use both sign language (deaf communication, sports referees, etc.) and pictographs (picture signs in numerous public places such as restrooms and highways) today.

2. Students write broadsides about *current* events.

3. The minstrel show was a popular type of entertainment in the mid-1800's in which whites attempted to mimic the song and dance of blacks. Performances included comedy skits, singing and dancing. Many songs originally written for the minstrel shows or in the style of the minstrel shows passed into oral tradition and have become familiar American folk songs. One of the most well known composers of this style of music is Stephen Foster. Some of the songs he wrote are: "Oh Susanna," "My Old Kentucky Home," "Camptown Races," and "Swanee River" (or "Old Folks at Home"). An important black composer who wrote in this style is James Bland, composer of "Oh, Dem Golden Slippers" and "Carry Me Back to Old Virginny" (selected the official state song of Virginia in 1940). Students could research the minstrel show and create one of their own.

UNIT 4
Singing About Jobs

The folk song is generally regarded as the music of the working class or the common people. For America's early settlers, life was full of work and singing about it helped make it easier. Sometimes songs helped set the rhythm of the task to be done such as hoisting a sail, raising an anchor or driving a hammer. Sometimes songs helped relieve the boredom of a monotonous job such as picking cotton or herding cattle. Many songs described the jobs of early laborers such as lumberjacks or farmers. Some not only told of jobs, but of their hardships and dangers as well.

Unit Goals

1. Students will be able to identify different types of work and job responsibilities. They will study songs written and sung about work.
2. Students will learn that many kinds of workers had their own songs.
3. Students will learn that generally the folk song is regarded as the music of the working class or the common people.

Folk Music Concepts

Folk music helped people deal with elements of their everyday life, including their work.

Folk songs reflect the jobs that people do and assist them in getting the jobs done.

Unit Activities

1. Discuss the kinds of jobs people did in the early days of the country (i.e., sailors, slaves, cowboys, farmers, miners.) Compare the jobs done today with those done in the past. Expand upon this discussion by asking students to describe the working conditions people experienced long ago and today. Lists of these jobs and conditions are placed in the student logs.

   Be sure to discuss how the jobs which people held affected not only themselves but also their families and other people in the communities. For example, those who built railroads or canals assisted in the westward movement and shipment of goods; cowboys herded cattle which were eventually shipped east via railroad to feed people on the eastern seaboard.

2. Have students listen to and learn several worksongs that have different functions. After each song, ask the students to identify things about the jobs which they learned from the songs. Have the students role play the scenes suggested by the songs.

Social Studies Concepts

Interdependence is a reliance upon others in mutually beneficial interaction and exchange.

Citizenship is membership in a community (school, state, nation) with its accompanying behaviors, rights and responsibilities.

Empathy is the ability to understand others through being able to identify in oneself, responses similar to the experience, behaviors and responses of others.

Folk Music Concepts	Unit Activities	Social Studies Concepts
Some songs helped set the rhythm of the task to be done such as hoisting a sail, raising an anchor or driving a hammer.	**a.** "Blow the Man Down" and "Haul Away Joe" are sea chanteys. Ship captains learned that singing helped their crews work together on tough jobs such as hoisting the sails or raising the anchor. Most sea chanteys were sung in a leader-chorus style. The leader or "chanteyman" sang out a phrase and the crew answered. As the leader sang out the next phrase, the crew took a breather and prepared for their next effort. Short musical phrases were used when short, quick bursts of power were needed. Longer musical phrases allowed for long, steady efforts.	Interdependence is a reliance upon others in mutually beneficial interaction and exchange.
	b. "Take This Hammer" is a Negro work song about the steel driver. The steel driver helped to construct the railroads by drilling into the rocks to set blasting charges. One of the most famous hammer-driving songs is "John Henry." This song started out as a simple work song but eventually became a widespread legend. The song tells about the race between man and machine to drill a railroad tunnel through a mountain.	
Sometimes songs helped relieve the boredom of a monotonous job such as picking cotton or herding cattle.	**c.** "Pick a Bale O'Cotton" was one song sung by the slaves as they worked in the cotton fields. This song made fun of the overseer's unreasonable demands, and with its lively tune helped make the day go faster. (A bale of cotton usually weighed 1300-1500 pounds. The best pickers could only pick 600-800 pounds a day.)	
	d. "Erie Canal" and "The E-ri-e" are two songs which tell about various aspects of life on the Erie Canal. These types of songs were sung by the mule drivers as they walked up and down the towpath day after day.	
	e. The cowboys had a number of songs that they sang on the range. "Git Along Little Dogies" was a favorite lullaby to soothe the cattle at night while "The Old Chisholm Trail," with its lively "yodeling," helped drive the cattle. When the cowboy became lonely, he sang songs such as "Bury me Not, On the Lone Prairie."Home on the Range" or love songs like "Red River Valley."	

Folk Music Concepts	Unit Activities	Social Studies Concepts
Many songs described the jobs of early laborers such as the lumberjack or farmer. Some not only told of the job, but of its hardships and dangers as well.	**f.** "The Jam on Gerry's Rock" is a lumberjack song about breaking a log jam. **g.** "The Farmer is the Man" is a song about the farmer's economic hardships. **h.** "The Greenland Whale Fishery" is a tale of New England whalers. **i.** "Casey Jones" is a saga of an early railroad engineer. **j.** "Hanging Out the Linen Clothes" is one of the few songs commenting on the female worker.	
Folk music is often associated with rural environments and working class people.	**3.** Discuss the differences in the ways that working people and wealthy people have lived. This may be a teacher led discussion, or students may be assigned the task of researching specific differences in the lives of the wealthy versus the working class people in the earlier days of our country. Comparisons may be made based on historical figures and their way of life. Pairs for comparison might include: Benjamin Franklin and Thomas Jefferson, Andrew Jackson and George Washington, or Abraham Lincoln and Robert E.Lee. What types of music would each have been familiar with? This activity may be expanded to include a comparison of the life styles of the working class and the wealthy of today.	Culture is the way of living that any society develops to meet its fundamental needs.

Vocabulary

bale
citizenship
dogie
hoist
interdependence
log jam
lumberjack
monotonous
musical phrase
occupation
sea chantey
range
slave
towpath
urban
rural

Additional vocabulary words may be chosen by the teacher and the students from the discussions held and/or the song lyrics examined in this unit. (Definitions for suggested vocabulary are located in Appendix II.)

Evaluation

1. Students describe, either orally or in a written composition, different types of songs about work. Students give examples of specific jobs, work songs, and how the songs were used by the people singing them.

2. Students compare the life style of the working class versus that of the wealthy. This may be done orally or in a written composition. Students could prepare posters, charts, or a bulletin board displaying the ideas.

3. Students complete a short vocabulary quiz, matching the vocabulary word and its appropriate meaning with an accuracy level determined by the teacher.

4. Students complete log and journal entries as instructed by the teacher. The teacher reads these entries as an aid in evaluation.

5. Students participate in class activities. A Student Participation Checklist has been provided to assist the teacher in recording student participation (Appendix III.)

Additional Activities

1. Students read and discuss various American folklore selections about workers such as Paul Bunyan (lumberjack), Casey Jones (railroad engineer), John Henry (railroad worker), Mike Fink (Mississippi River boat captain) or Pecos Bill (cowboy).

2. Students choose a particular occupation and research that topic. Students may choose to prepare written reports, present skits or role playing situations or give performances of representative folk songs dealing with the occupations researched. Some students may also wish to complete crafts such as murals, models, or figurines.

UNIT 5
Expressing Feelings in Music

In each day of our lives, we experience feelings or emotions as well as the desire to express them. People express their feelings in many different ways, some positive and some negative. Negative means of expressing feelings include temper tantrums, violence, destruction of property, or the use of alcohol or drugs. Positive means of expressing feelings include doing something special for someone, having a constructive conversation, writing, painting, dancing, performing a play, or singing.

America's early settlers experienced a variety of feelings ranging from anger, despair and loneliness to feelings of love, happiness and celebration. These feelings were the reasons for the performance of numerous songs.

Unit Goals

1. Students will understand that all people experience emotions and have a need to express them.

2. Students will learn that folk music gave people a positive way to express their feelings, both as individuals and as a group.

Folk Music Concepts	Unit Activities	Social Studies Concepts
	1. Make a list of different emotions that people feel. This list may be placed on the board for the students to copy into their logs. Discuss the ways in which people express their emotions, stressing those which are most acceptable according to our society and its laws.	Empathy is the ability to understand others through being able to identify in oneself, responses similar to the experiences, behaviors and responses of others.
Folk music was a positive way for people to express their emotions.	**2.** Have students listen to and/or learn several songs that express various emotions. Some possibilities might include: *Love* "On Top of Old Smokey" "Red River Valley" *Joy* "Camptown Races" "When Johnny Comes Marching Home" *Sadness* "Wayfaring Stranger" "Nobody Knows the Trouble I've Seen" *Longing* "Green Grows the Laurel" "Shenandoah" Discuss each song in regard to the emotion it expresses.	Empathy is the ability to understand others through being able to identify in oneself, responses similar to the experiences, behaviors and responses of others.
Folk music was a positive way for people to express their emotions.	**3.** Perhaps even more than other groups of early Americans, black slaves	Empathy is the ability to understand others through being able to identify in

Folk Music Concepts	Unit Activities	Social Studies Concepts
	experienced a need to use music as a vehicle for expressing emotions. They were nearly always in the presence of an overseer who placed definite restrictions on their actions. Only in music were they free to express their emotions. Their deepest emotions were expressed in spirituals. The black slaves readily identified with the oppression of the early Christians. The ideas of longing for freedom and looking for the promised land were prominent themes. Many Negro spirituals were based on fragments of old Protestant hymns. The slaves took bits of hymn melodies, added African rhythms, and personalized the lyrics. Songs often had an openly religious meaning as well as a hidden one. For example, the river had several meanings for slaves. It symbolized a barrier between slavery and freedom or between life and death. Sometimes the river meant the Atlantic Ocean and to cross it meant returning to freedom in Africa. **a.** View the filmstrip *Songs of Slavery* (Media #31) which tells the history of the early slaves and feelings about life in America. The accompanying recording narrates and offers a performance of the following representative spirituals: "Sometimes I Feel Like a Motherless Child," "Go Down, Moses," "Steal Away" and "Michael Row the Boat Ashore." **b.** Follow the filmstrip with discussion and performance of several spirituals. Others that you may wish to use might be "Swing Low, Sweet Chariot," "Nobody Knows the Trouble I've Seen" or "This Train."	oneself, responses similar to the experiences, behaviors and responses of others.
Folk music often has a specific purpose.	**4.** The American Indian brave had a special way of expressing his love for the young female, by playing love songs on the flute. A recorder makes a sound similar to that of Indian flutes. For a simple lesson plan of how to use the recorder to simulate American Indian love songs, see the article "Improvising on an Indian Flute" by Martha Mean Giles (Bibliography 16).	Culture is the way of living any society develops to meet its fundamental needs.

Folk Music Concepts	Unit Activities	Social Studies Concepts
Folk music helped people celebrate.	5. People often celebrated by getting together and dancing to lively fiddle tunes such as "Sourwood Mountain," "Old Dan Tucker" and "Turkey in the Straw." In some highly religious areas, especially New England, dancing and fiddling were strongly discouraged. In lieu of dancing, the custom of play-parties developed. A play-party was a gathering where people played singing games or stepped rhythmically to sung songs without instrumental accompaniment. Both the fiddle and dancing were felt to have evil implications. Popular game songs include "Skip to My Lou," "Pop Goes the Weasel," "Paw, Paw Patch" and "Old Brass Wagon." Many of the same songs were used for both dances and playparties; however, the way in which they were performed differed. Listen to examples of the above songs. **a.** Sing along with the songs. **b.** Identify the instruments used. **c.** Try to tap or step to the beat. **d.** Discuss why these songs are appropriate for a celebration (i.e., fast, lively, easy to step to or dance to, silly or entertaining lyrics).	

Vocabulary

celebrate	oppression
emotions	play-party
empathy	recorder
express	restrictions
freedom	spirituals

Additional vocabulary words may be chosen by the teacher and the students from the discussion held and/or the song lyrics examined in this unit. (Definitions for suggested vocabulary located in Appendix II.)

Evaluation

1. Students suggest different ways in which people might express a given emotion such as love, sadness, joy, celebration. This may be done orally, in writing, or through role-playing activities. For the role-playing activities, students can be divided into small groups with each group being given a situation involving the expression of a particular emotion. Each group develops a skit that suggests a positive type of expression of the emotion. A song or songs should be used in the skit. All skits should be presented for the class.
2. Students receive a teacher-prepared list of songs studied in this unit and identify the emotions that each song expresses at an accuracy level determined by the teacher.
3. Students complete a short vocabulary test, matching the vocabulary word and its appropriate meaning with an accuracy level determined by the teacher.
4. Students complete log and journal entries as instructed by the teacher. The teacher reads these entries as an aid in evaluation.
5. Students participate in class activities. A Student Participation Checklist has been provided to assist the teacher in recording student participation (Appendix III).

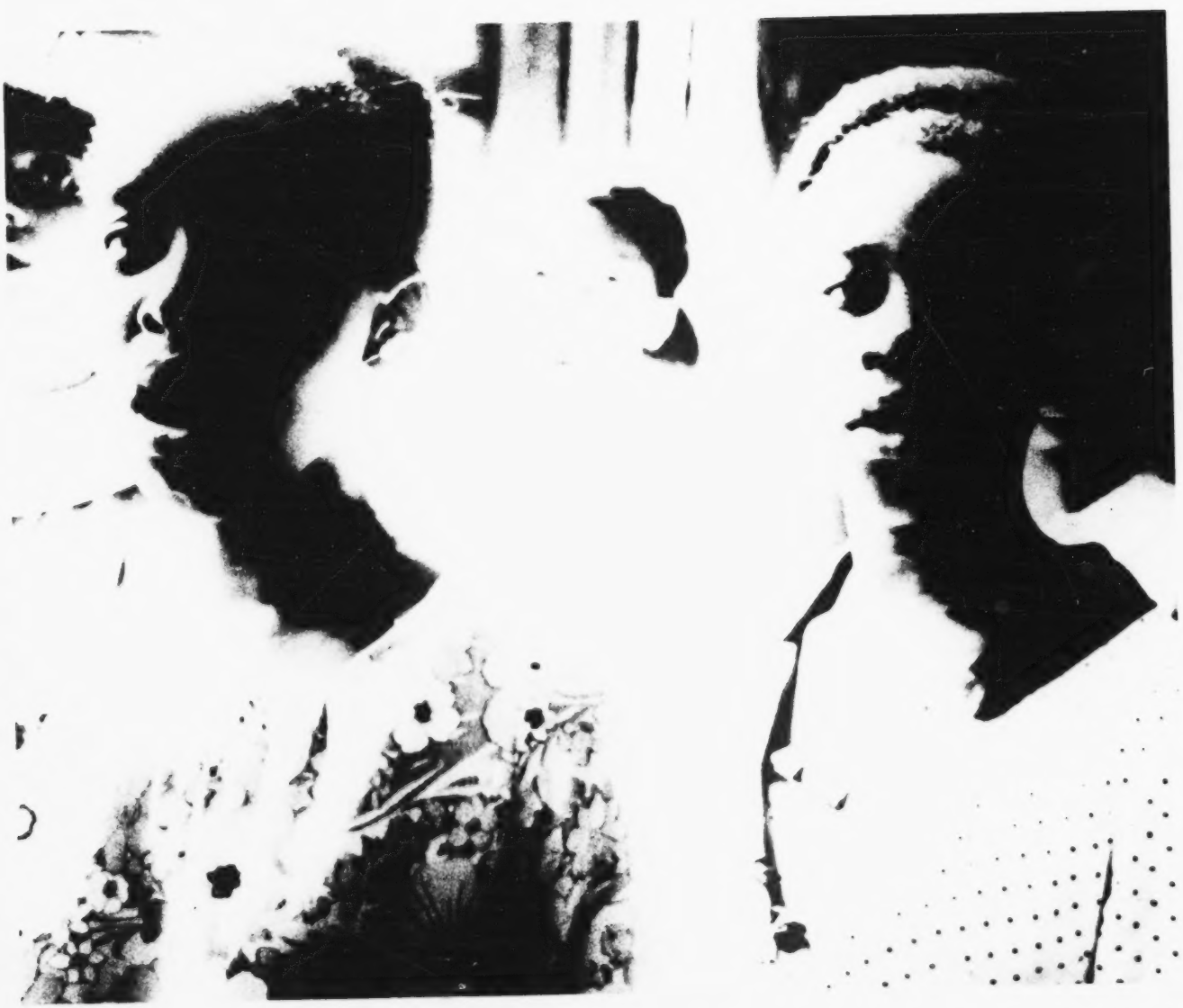
Additional Activities

1. The teacher invites a folksinger-storyteller to visit the classroom and tell folk tales. The storyteller may also use musical instruments. Many folk tales have multiple purposes such as entertainment and expression of emotion. Some stories such as "Goldilocks" and "Red Riding Hood" are used to warn youngsters. The story has a special impact when done in song.

2. Students discuss and learn various folk dances. The music teacher, the physical education teacher, a parent, or a community dance artist could assist in the instruction.

3. Students study puppetry or mime as ways of portraying emotions.

APPENDICES



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APPENDIX I

LOCATING, INTERVIEWING AND HIRING AN ARTIST

The following is an outline of suggestions to use in establishing and maintaining an effective and positive relationship with the artist.

A. Locating the Artist: Some Possible Sources

1. Local arts councils, cultural resources councils
2. State councils on the arts
3. Crafts guilds, artist's unions
4. Area schools, other institutions of higher education
5. Parents (many of them have hidden talents)

B. Selecting the Artist: A Few Suggestions

1. If possible, obtain recommendations from other groups with whom the artist has worked.
3. Be sure that the artist's experiences and talents are relevant to the task at hand.
4. If possible, review the work of the artist. If this is not possible, talk to someone who has expertise in the artist's area and get an opinion.
5. Be certain that the artist or artist group is interested in arts for children and supportive of arts education programs in the schools.
6. Make sure that teacher expectations and artist expectations are the same. As projects vary, selection criteria will vary, so criteria for artist selection should be established from the beginning of the project.

C. After the Artist Has Been Selected: Some Issues to Discuss and Agree Upon

1. **Financial Constraints**
   a. Will the artist be hired full time, part time, or as a consultant? (The consultant status is preferred by school districts; it eliminates problems such as insurance benefits and sick leave for the artist.)
   b. If the artist is to be contracted for services, how much will the artist or group be paid? For what length of time and amount of services?
   c. Will the artist have an expense budget for materials? For transportation? For an assistant or teacher's aide?
   d. Can the artist call in sick and still be paid?
2. **Resources and Facilities**
   a. Where will the artist meet with the students? Is there a need to reserve an auditorium or a special classroom?
   b. Will the artist meet with the students on the school campus? Or must the students be transported to a studio, museum?
   c. If the artist meets with the students off campus, is there some available means of transportation? Who will be the responsible adult(s) traveling with the students?
   d. If the artist is on campus, will there be adequate storage space? Will the students have adequate storage space? Must students complete work on a project within one session or can they continue their work?
   e. From what sources will materials be ordered? What materials must the artist have (i.e., paper and paints for the painter, clay for the potter)?
   f. Does the artist need any special equipment or facilities (i.e., a kiln for the potter, a darkroom for the photographer)?
   g. What insurance is necessary for the artist to work with children? Does the school have such insurance? What is the coverage? Does the coverage include all transportation needs? Does the coverage include experiences outside of the school grounds?

3. **Time Constraints**
   a. When should materials for the classes be ordered?
   b. How much time per week can the artist expect to spend with the students? Is it enough time to accomplish the artist's or school's objectives?
   c. Is the artist working with students at a time of day when they are likely to be unruly (i.e., just before lunch, at the end of the day)?
   d. What days of the week will the artist come? What if one of the sessions falls on a holiday? Does the artist come another day?
   e. If students must be transported, how much time will this take?
4. **Responsibilities**
   a. Will the artist be expected to help write the curriculum for the course?
   b. Will the artist be responsible for grading the students? For any other form of assessment?
   c. Is the artist expected to teach certain materials? Must the student know certain things in order to pass the course?
   d. What will the artist's workload be (in terms of hours, number of students)?
5. **School Policy and Classroom Management**
   a. Is there a set curriculum that the artist will be expected to teach?
   b. Can the artist discipline children, expel them from the classroom?
   c. Are only select students allowed to participate in the arts classes? Can students choose to participate? Must all students participate?
   d. Is this course required as part of the curriculum?
   e. Are the criteria set for grading/assessment? Can the artist choose how to grade? Can the artist choose not to grade?
   f. If this is a special project, to what extent does it duplicate regular arts instruction?
   g. Are there safety requirements or restrictions that the artist should know about? What are the fire exits? Can the artist use dangerous equipment such as a kiln? Are there special guidelines for use of such equipment, such as the wearing of safety glasses?
   h. Are there any arts activities that would violate school policies or invite parental disapproval (i.e., nude paintings, "racy" plays, existentialist or atheistic plays or literature)? Can these activities take place anyway?
6. **Other Considerations**
   a. Will the goals and objectives be set by the artist? By a committee that includes the artist? Or will they be set before the artist arrives?
   b. To whom does the artist answer? What authority does the artist have?
   c. Will the artist be given some idea of the students' entering level of knowledge by some means such as a pretest?
   d. Should artists be told about particular students whose behavior may cause problems in class?
   e. Will the artist be assessed? What are the criteria?

APPENDIX II

UNIT VOCABULARY LISTS

Unit I

ACCOMPANIMENT A vocal and/or instrumental part that provides the musical background for a solo or principal part.

CHANGE Basic alterations in things, events and ideas.

COMPOSER Person who writes a given piece of music.

CULTURE The way of living any society develops to meet its fundamental needs.

FOLK MUSIC That music, instrumental and/or vocal, which has become so much a part of the heritage of a group or nation that there is a feeling of common ownership, whether or not the composer is known.

HARMONY A series of groups of musical tones sounded simultaneously.

HERITAGE Something other than property passed down from preceding generations.

IDENTITY Awareness of one's own values, attitudes and capabilities as an individual and as a member of groups.

LYRICS The words of a song.

MELODY A series of single musical tones arranged in a rhythmic pattern which expresses a musical idea.

ORAL TRANSMISSION Passing on something such as a song or a story by word of mouth.

REFRAIN An unchanging musical phrase repeated at intervals throughout a song, usually sung and/or played at the end of each verse; sometimes called a chorus.

RHYTHM The organization of musical tones in time.

VERSE Part of a song whose melody stays the same but whose lyrics change with each repetition of the melody, often separated by a refrain.

Unit II

CHORD A combination of three or more different tones played simultaneously.

CONSTRUCTED Formed by assembling parts, built.

DRONE A long sustained note or notes which are used as a type of musical accompaniment.

ENVIRONMENT Surroundings, including natural elements and elements created by humans.

HOMEMADE Made or assembled by oneself.

IMPORTED Brought in from a foreign country for trade or sale.

NATURE The physical world, usually the outdoors, including all living things.

PERCUSSION Family of musical instruments which are sounded by shaking or striking a stretched membrane or some solid material such as steel or wood, with another object.

SCARCITY The conflict between unlimited needs and wants, and limited natural and human resources.

TECHNOLOGY The tools and methods used by people to get what they need or want.

TIMBRE Tone color or characteristic sound produced by a voice or an instrument.

VIBRATE To move back and forth rapidly.

Unit III

BALLAD A song that tells a story.

BROADSIDE Published sheet of song lyrics written to be sung to a popular tune.

CANAL A man-made waterway or improved river used for irrigation, shipping or travel.

COLONY Group of emigrants or their descendants who settle in a distant land but remain subject to or connected with the parent country.

COMMUNICATION The exchange of thoughts or messages by speech, signals or writing.

COMMUNITY A group of people living in the same locality and under the same government.

EMIGRANT One who leaves a country or region to settle in another.

HISTORY A chronological record of events, as of the life or development of a people, country or institution.

IMMIGRANT One who leaves a country to settle permanently in another.

NATION-STATE A geographical/ political organization uniting people by a common government.

NOMAD One who has no permanent home, usually moving from place to place in search of food and water.

PICTOGRAPH Picture symbol used to represent an object or thought.

PIONEER One who has ventures into unknown or unclaimed territory to settle.

PLANTATION A large estate or farm on which crops such as cotton, tobacco or sugar are grown and harvested, often by resident workers.

PUEBLO A community dwelling up to five stories high, built of stone or adobe by Indian tribes of the southwestern United States.

RITUAL A ceremonial act or a series of such acts.

Unit IV

BALE A large bound package of raw or finished material.

CITIZENSHIP Membership in a community (school, state, nation) with its accompanying behaviors, rights and responsibilities.

DOGIE A motherless or stray calf.

HOIST To raise or haul up.

INTERDEPENDENCE A reliance upon others in mutually beneficial interaction and exchange.

LOG JAM A blocked spot on a waterway caused by the wedging together of logs being floated downstream for processing.

LUMBERJACK One who fells trees and transports timber to a mill.

MONOTONOUS Without variation or variety, dull.

MUSICAL PHRASE A division or section of a musical line, similar to a clause or a sentence in language.

OCCUPATION An activity that serves as one's regular source of livelihood, profession or job.

RANGE An extended, open area used to graze cattle.

RURAL Sparcely settled or agricultural area.

SEA CHANTEY A song sung by sailors to the rhythm of their movements while working.

SLAVE One bound to serve a person or household as an instrument of labor.

TOWPATH A path along a canal or river used by animals towing boats.

URBAN Characteristic of the city or city life.

Unit V

CELEBRATE To observe an occasion with appropriate ceremony, festivity or merrymaking.

EMOTIONS Strong feelings such as joy, sorrow, love, hate, which arise without conscious mental effort.

EMPATHY Ability to understand others through being able to identify in one's self responses similar to the experiences, behaviors and responses of others.

EXPRESS To make known.

FREEDOM Capacity to make choices in actions, spoken words and thoughts.

OPPRESSION A feeling of being heavily weighed down, either mentally or physically.

PLAY-PARTY Gathering where people played singing games or stepped rhythmically to songs without using instrumental accompaniment or dancing.

RECORDER Early type of flute played straight up and down in front of the body.

RESTRICTIONS Limitations placed on one's words or behavior.

SPIRITUAL Religious song of the American Negro, often based on a Biblical story.

APPENDIX III

STUDENT PARTICIPATION CHECKLIST

The Student Participation Checklist has been developed to assist the teacher in the evaluation of student participation in the learning activities. The checklist may be used in a variety of manners. The teacher may choose to simply check off each activity or assignment as it is completed. The teacher may also use this form as a grade record by indicating the quality of the participation in the appropriate spaces on the chart.

The Unit Grade column may or may not be used. If the unit grades are assigned, the teacher should be sure to inform the students prior to the beginning of the unit what the grading criteria will be.

Student Name_____

Activity / Unit	I	II	III	IV	V
Activity 1					
Related Assignments					
Activity 2					
Related Assignments					
Activity 3					
Related Assignments					
Activity 4					
Related Assignments					
Activity 5					
Related Assignments					
Activity 6					
Related Assignments					
Log Entries					
Journal Entries					
Mapping Folk Music in the United States					
Vocabulary Quiz					
Unit Grade					

APPENDIX IV

INSTRUMENTS OF FOLK MUSIC

EXPERIMENTS WITH MUSICAL SOUNDS[1]

1. Pipes and Horns – Pipes and horns make their sounds in a special way. They use air to start the sound waves. You can see how this works by using a pop bottle. Put your bottom lip level with the mouth of the bottle, and bring your upper lip down until your lips are almost closed. Blow a gentle, steady stream of air across the mouth of the bottle. Blow until a note comes from the bottle. There are no strings to vibrate. What makes the sound? It is the air inside the bottle. Your breath has made it vibrate. This vibrating column of air makes the sound you hear.

2. Straws – Get some soda straws. Blow softly into the top of the straw until you have a note. Now make the column of air shorter by cutting off an inch of the straw at the bottom. Keep blowing as you shorten the straw. The pitch will be higher. Keep cutting off the straw an inch at a time. Each time blow a note.

3. Making a Stringed Instrument – A tone can be produced if something vibrates very rapidly. A thinner rubber band will vibrate faster than a thicker one, and thus produce a higher tone. You can make a simple stringed instrument. For it, you will need a cigar, shoe or cereal box, and assorted rubber bands. Cut a hole in the center of a flat side of the box. It should be one-fourth to one-third the size of the flat side of the box. Now stretch four rubber bands of different thicknesses around the box. Pluck the rubber bands and they will produce different sounds. You will also notice that the sounds are different when the rubber bands are stretched over the hole in the box.

4. Chimes – Collect ten glass bottles of different sizes. Cut strings of different lengths, and tie them to the bottle necks. Find a narrow piece of wood or a long, strong stick. Hang the bottles from the stick or rod. Arrange them so that they do not hit against each other. You may have to shorten some of the strings. When the bottles are hanging freely, tap the bottom of each with a spoon. Listen to the pitch of each bottle. Short bottles give high notes, and long bottles give low notes. Arrange the high pitched bottles at one end, and the low pitched bottles at the other end. Now play a tune on your instrument. Add more bottles until you have the pitches you want.

PLAYING THE SPOONS

The spoons are considered to be an Anglo-American instrument because the tradition came to this country from the British Isles. They are a rhythm instrument and can be played with almost any music that has a strong beat.

To play the spoons, hold them back firmly in your dominant hand (right if you are right-handed and left if you are lefthanded) with the second joint of your index finger between the handles. The handle ends will join in your fist. By sliding the spoons up or down in your hand, adjust them so that you have a small open space between the two bowls of the spoons. Strike the spoons against your leg. The spoons should come together with a clacking sound. Hold your free hand palm down over the bowls of the spoons and move the spoons up and down between your thigh and your hand, striking the thigh or hand on each movement. Once you have a good even beat, you can get fancier and experiment with different rhythms.

To get a nice roll, run the spoons across the open fingers of your free hand, keeping your fingers straight and rigid, and coming down on your leg on the final beat. Different spoons will give you different sounds according to their size and the materials they are made of.

PLAYING THE WASHBOARD

The washboard is also a rhythm instrument. To play it, hold the washboard across your chest. Place thimbles on the fingers of either one or both hands and draw them across the corrugated side of the washboard. Practice keeping a steady beat first then experiment with different rhythms as desired.

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[1] Adapted from *School-Community Collaboration for Arts in Education – Instruction Guide One – "My Life Makes Music"* (Syracuse, NY: Syracuse City School District, 1982).

MAKING AND PLAYING THE WASHTUB BASS

When a regular string bass was not available, folk musicians often improvised by making their own washtub bass. To make your own washtub bass, you will need a large metal washtub, a broomstick and about three yards of nylon fishing line.

Start constructing your washtub bass by cutting a notch in the broomstick, about one foot from either end and tie one end of the nylon line securely at the notch. Turn the washtub over and punch a small hole in the bottom. Thread the loose end of the nylon line through the hole in the tub. Rest the other end of the broomstick on the rim of the upside-down washtub and adjust the stick so that the line falls straight into the hole you made in the center. While keeping the broomstick in that position, have someone else pull the nylon line as tight as possible and secure it inside the tub by tying a knot in it.

To play your washtub bass, hold the broomstick on the rim of the tub with your left hand. Set your right foot on the tub and pluck the string with your right hand. If you want to raise the pitch, change the angle of the broomstick so that the string becomes tighter. If you want to lower the pitch, change the broomstick so that the string becomes looser.[2]

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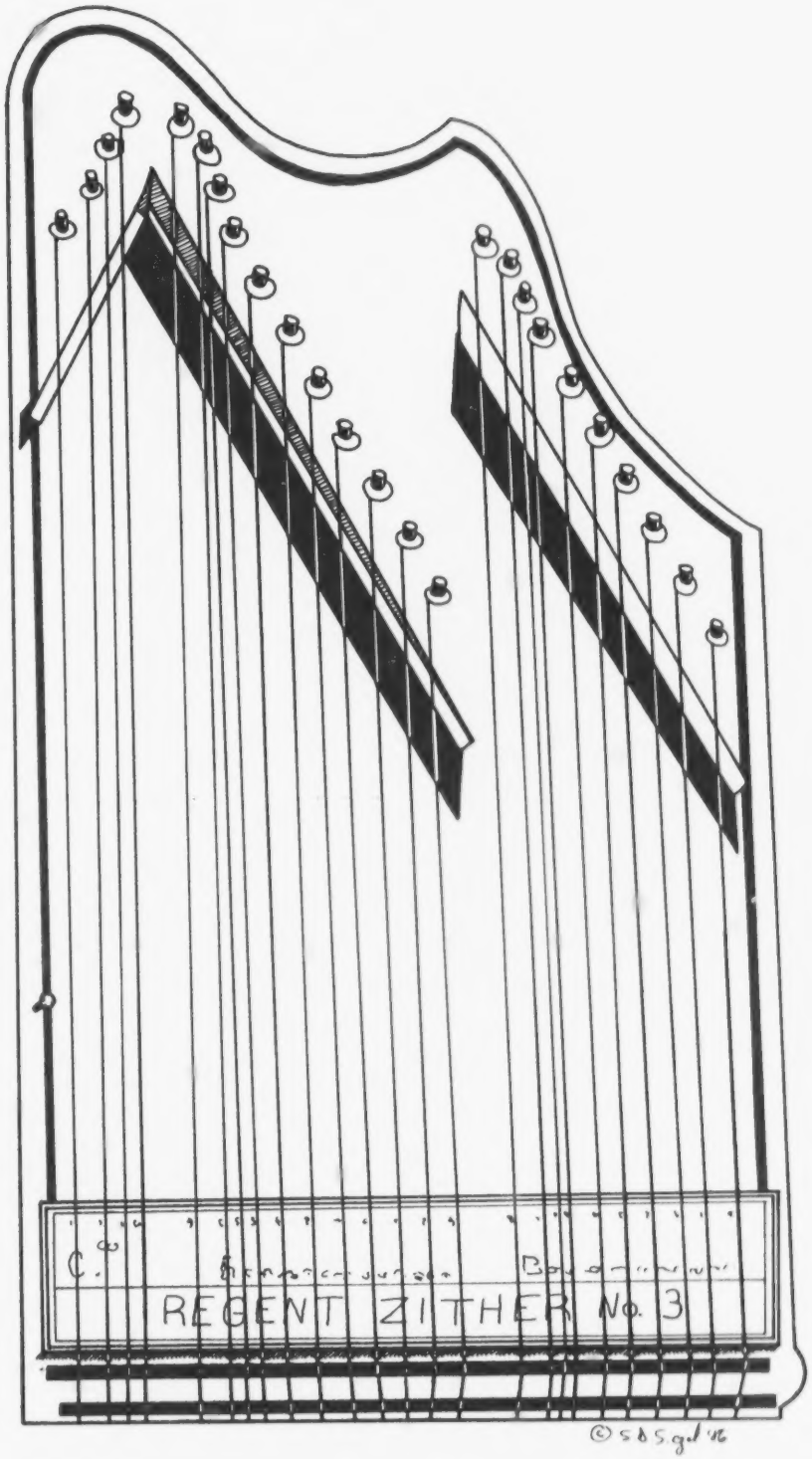
[2] Adapted from Melvin Berger, *The Story of Folk Music* (New York: S.G.Phillips, 1976), pp. 113-114.

ZITHER



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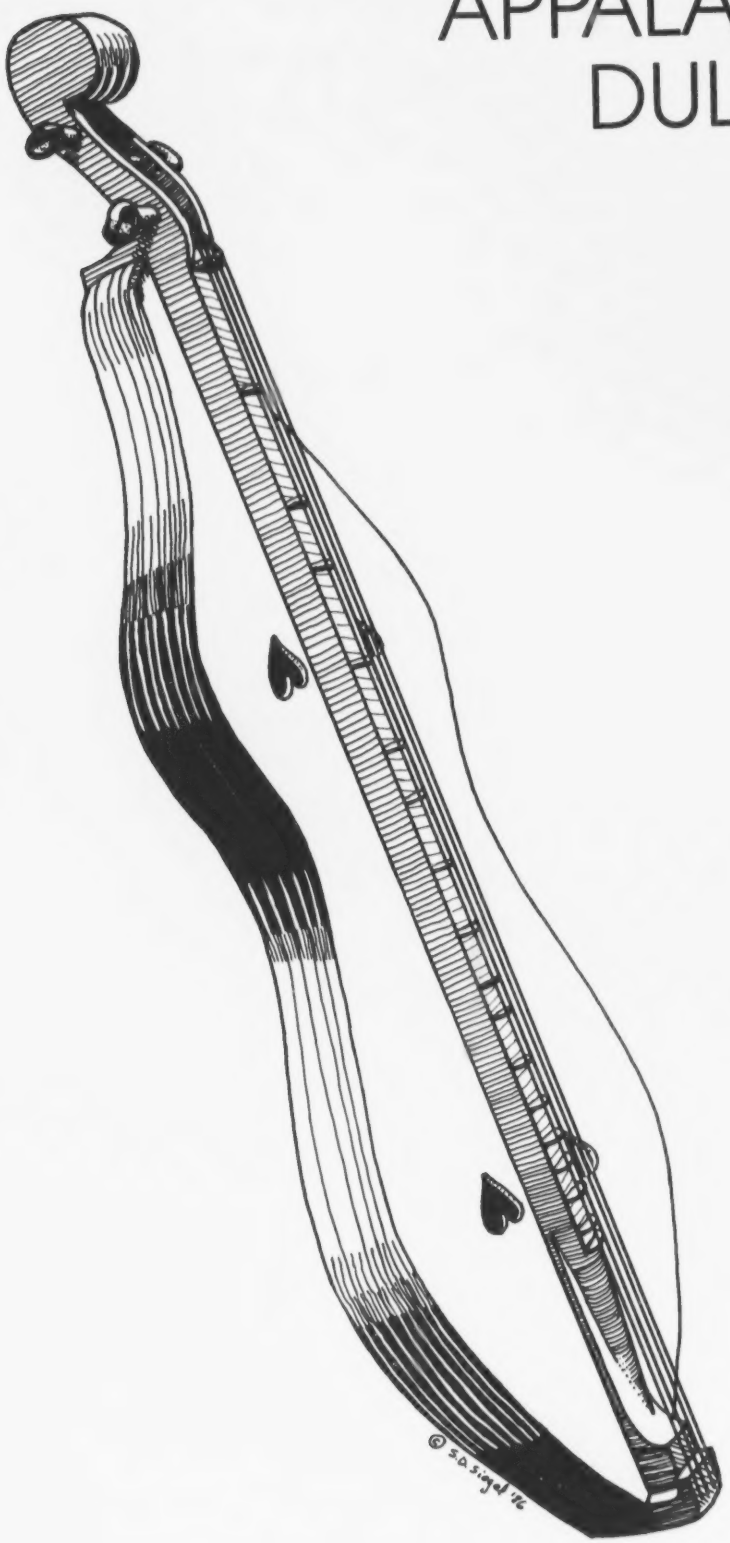

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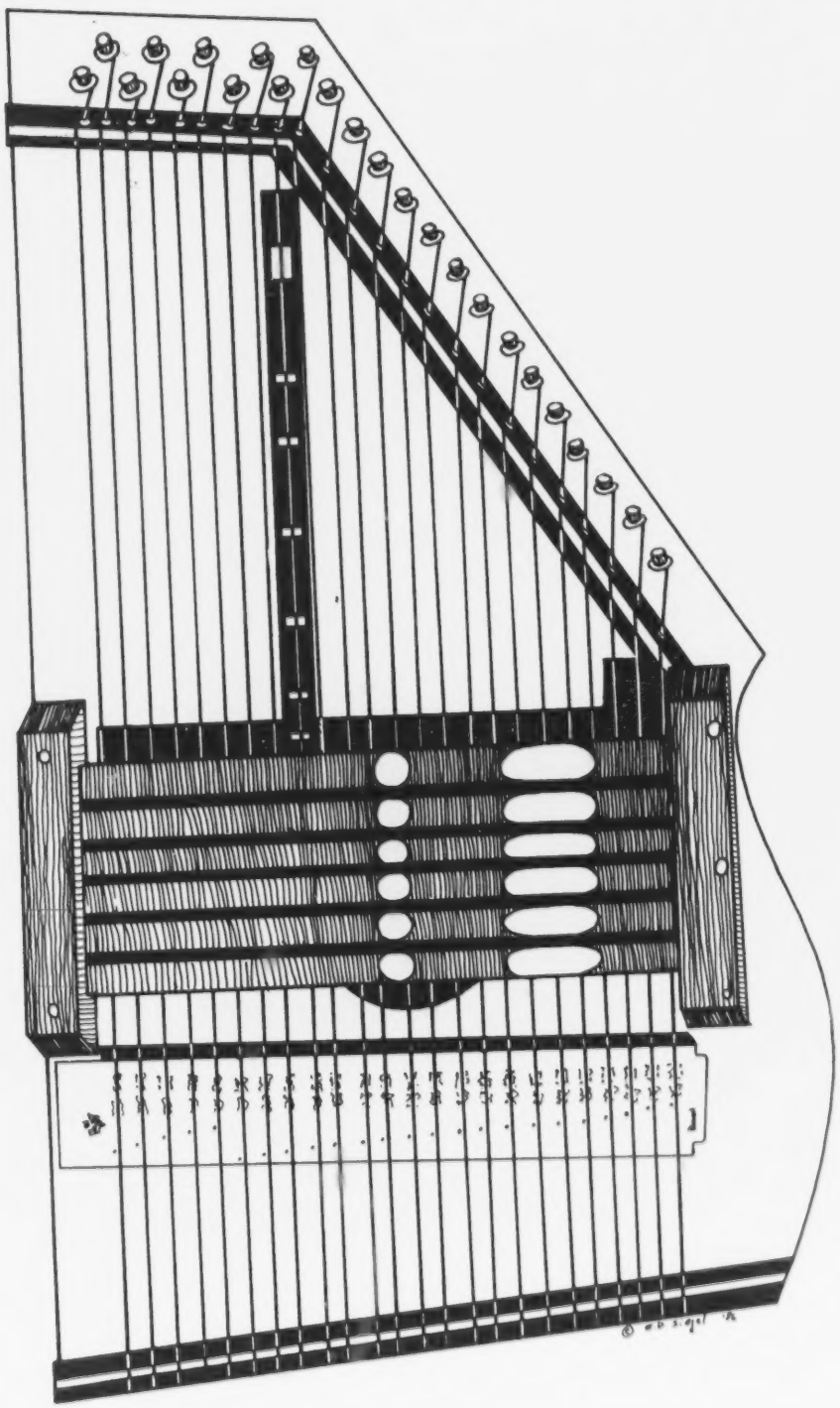

FIDDLE

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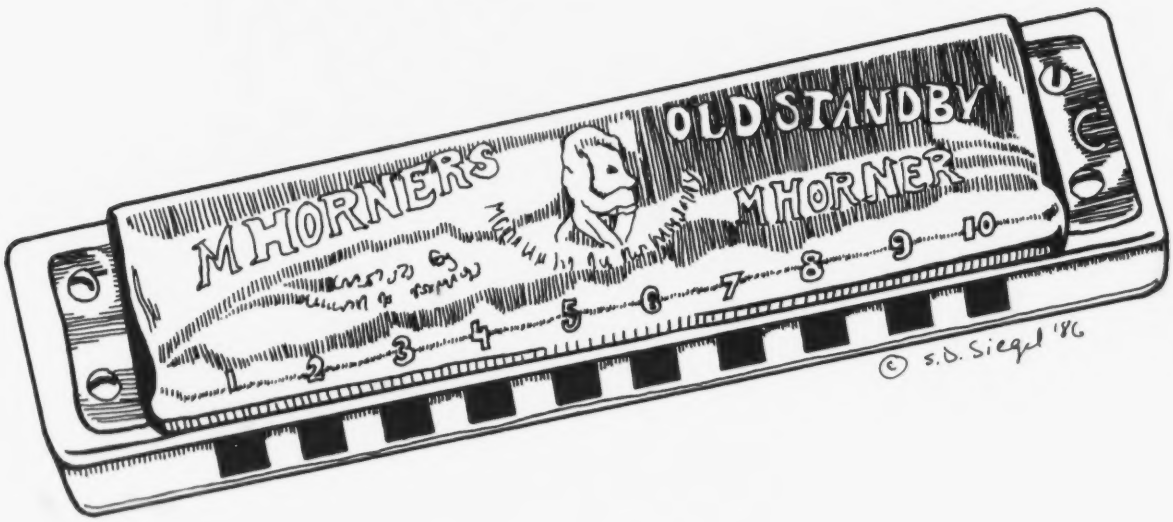
FIVE-STRING BANJO

HARMONICA



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GUITAR

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RESOURCES

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Alphabetical Listing Of Songs

Song Title	Printed Source(s)[1]	Recorded Source(s)[1]
America	30(90) 33(118)	*
America the Beautiful	33(216) 43(287)	4
Battle Hymn of the Republic	28(145) 33(126) 39(286) 43(125)	23 28 35
Battle of the Kegs	36(58)	See "Yankee Doodle"
Blow the Man Down	35(491) 38(404) 39(90) 41(71) 42(39) 43(261)	19 22 29 35A
Bonnie Blue Flag	28(142) 33(124)	7 23 28
Buffalo Gals	30(58) 32(174) 39(36) 41(17) 42(34) 43(345)	1 22 36K
Bury Me Not on the Lone Prairie	38(20) 39(110) 40(200) 43(27) 44(80)	12
Camptown Races	30(36) 33(90) 39(34) 42(40) 43(161)	3
Carry Me Back to Old Virginny	*	*
Casey Jones	34(564) 35(36) 38(366) 39(102)	9 24 35E
Dixie	33(120) 35(531) 39(45) 43(282)	23 35F
Down in the Valley	34(289) 35(147) 38(148) 39(150) 41(35) 42(35) 43(373)	1 13 22
Drill Ye Tariers, Drill	27(58) 34(417) 39(130) 41(82) 43(412)	35E
The E-ri-e	27(76) 28(282) 35(470) 38(180) 39(43) 41(56) 42(87) 43(328)	11 22
Erie Canal	35(464) 38(171) 39(146) 43(404) 45(38)	4 19 22 37
The Farmer Is the Man	34(132) 38(282) 39(118) 40(236) 41(69) 42(57) 43(352)	9 39
Frère Jacques	39(412) 43(238)	*
Git Along Little Dogies	35(385) 37(16) 39(109) 40(173) 43(44) 45(41)	13 24 35
Go Down, Moses	39(38) 31(51) 39(294) 43(103)	4 31A
Goober Peas	33(128) 39(276) 43(328)	11 23 28 37
Green Grows the Laurel	30(96) 33(70) 34(332) 39(165) 40(49) 41(55) 43(318)	24 36L
Greenland Whale Fishery	34(61) 39(94) 43(241) 45(170)	22
Hanging Out the Linen Clothes	38(117)	33
Haul Away Joe	27(56) 39(87) 41(67) 43(258)	22 25 29 35A
Home on the Range	39(49) 42(26) 43(35) 44(212)	1 24

Song Title	Printed Source(s)[1]	Recorded Source(s)[1]
I Ride an Old Paint	27(46) 33(154) 37(40) 38(12) 39(106) 40(161) 42(25) 44(126) 45(26)	12 13 17 24 39
I've Been Working on the Railroad	39(103) 43(367)	5
The Jam on Gerry's Rock	28(222) 35(448) 38(394) 39(101) 41(70) 43(418)	24
John Brown's Body	35(528) 39(305) 42(62) 43(325)	3 17 23 28
John Henry	34(560) 38(24) 41(79) 42(82) 43(414)	24 25 40
Johnny Has Gone for a Soldier	33(24) 34(47) 41(23) 43(307)	4 22
Jesse James	28(222) 33(158) 35(128) 38(420) 39(202) 40(252) 42(36) 43(66) 44(168)	13 17 24 35B
London Bridge Is Falling Down	*	6
Michael Row the Boat Ashore	27(39) 39(97) 42(75) 43(88)	26 31A
My Old Kentucky Home	28(134) 33(88) 39(246) 43(146)	16 (other lyrics)
Nobody Knows the Trouble I've Seen	29(65) 31(140) 33(137) 39(358) 43(92)	*
O California	See "Oh, Susanna"	33 37
Oh, Susanna!	30(46) 33(94) 39(244) 41(16) 42(63) 43(357)	22 24 36K
Oh, Them Golden Slippers	28(205) 32(176) 33(160) 39(250) 43(82)	*
Old Brass Wagon	38(159)	*
The Old Chisholm Trail	28(219) 34(370) 35(376) 37(12) 38(108) 40(164) 41(80) 43(47) 44(22)	12 13 24 35B
Old Dan Tucker	27(80) 28(304) 30(66) 33(84) 35(258) 38(240) 41(12) 42(52) 43(362)	1 22 24
On Top of Old Smokey	39(165) 41(31) 42(60) 43(104)	1 35C
Paw, Paw Patch	34(92) 39(391)	*
Pick a Bale O' Cotton	28(128) 35(231) 39(123) 42(54) 43(420)	17
Pop Goes the Weasel	28(302) 30(72) 33(45) 39(34) 43(372) 45(88)	See "A Ripping Trip"
Red River Valley	38(130) 39(115) 43(31) 44(208)	5 13
A Ripping Trip	See "Pop Goes the Weasel"	14 33
Row, Row, Row Your Boat	39(412)	26
Sacramento	27(16) 28(306) 39(88) 40(12) 43(13)	14 22 24 33

Song Title	Printed Source(s)[1]	Recorded Source(s)[1]
She'll Be Comin' Round the Mountain	34(414) 38(372) 39(102) 45(344)	24 37
Skip to My Lou	35(294) 39(389) 41(18) 42(90) 43(304)	1 6 26
Sometimes I Feel Like a Motherless Child	31(30) 39(62) 42(49) 43(97)	3 31A
Sourwood Mountain	35(276) 38(125) 39(35)	22
Star Spangled Banner	28(272) 30(80) 39(300) 43(288)	32
Steal Away	29(80) 31(114) 39(366)	31A
Streets of Laredo	27(83) 38(212) 37(54) 38(263) 39(115) 40(279) 41(89) 42(41) 43(26)	13 24 36L
Swanee River (Old Folks at Home)	39(258) 42(83) 43(149)	3 36H
Sweet Betsy from Pike	27(74) 33(38) 34(335) 35(424) 38(107) 39(190) 40(14) 43(23)	4 12 14 22 24 35
Swing Low, Sweet Chariot	29(82) 31(62) 33(144) 39(353) 42(16)	3 25
Take This Hammer (Hammer Song)	28(210) 39(169)	10
This Train	34(484) 35(593) 39(56) 43(114)	35E
Turkey in the Straw	34(95) 38(94) 39(37) 41(19) 43(350)	22
Wayfaring Stranger	27(31) 39(352) 41(144) 42(15) 43(76)	17 22 38
We Gather Together	*	*
When Johnny Comes Marching Home	30(82) 33(134) 34(98) 39(282) 41(26) 43(323)	23 28
Yankee Doodle	28(240) 33(21) 35(521) 36(58) 39(292) 42(71) 43(318)	1 6 36G 41

[1] Numbers refer to entries in the Media Listing and the Selective Bibliography. Numbers in parenthesis indicate page numbers.

* Music/recording not on guide's bibliography or media listing but is usually included in many general music series books. See your music specialist for a copy.

Media Listing

RECORDS

[1]*American Favorite Ballads*. Vol 1. Folkways FA 2320.
Sung by Pete Seeger. Accompanied by five string banjo and guitar. Lyrics included.

[2]*American Favorite Ballads*. Vol 2. Folkways FA 2321.
Sung by Pete Seeger. Accompanied by five string banjo and guitar. Lyrics included.

[3]*American Favorite Ballads*. Vol 3. Folkways FA 2322.
Sung by Pete Seeger. Accompanied by five-string banjo and guitar. Lyrics included.

[4]*American Favorite Ballads*. Vol 4. Folkways FA 2323.
Sung by Pete Seeger. Accompanied by five string banjo and guitar. Lyrics included.

[5]*American Favorite Ballads: Songs and Tunes*. Vol 5. Folkways FA 2445.
Sung by Pete Seeger. Accompanied by five string banjo and guitar. Lyrics included.

[6]*American Game and Activity Songs for Children*. Folkways FC 7002.
Sung by Peter Seeger. Accompanied by guitar and banjo. Lyrics included. Provides dance and/or game instructions.

[7]*American History in Ballad and Song*. Vol I. Folkways FH 5802.
Three record set with background notes on songs, lyrics, classroom activities. Suggests vocabulary, questions for thought or homework. Geared toward grades 7-9.

[8]*American Indian Dances*. Folkways FD 6510.
Authentic Indian performances. Includes background information on dances and dance descriptions.

[9]*American Industrial Ballads*. Folkways Records FH 5251.
Sung by Peter Seeger with banjo accompaniment. Includes background notes and song texts. Songs of coal miners, textile workers, farm workers and others over the last 100 years.

[10]*American Negro Folk and Work Song Rhythms with Ella Jenkins and the Goodwill Spiritual Choir*. Folkways FC 7654.
Vocal selections with guitar, banjo and harmonica accompaniment. Includes song lyrics and limited background notes.

[11]*Burl Ives Sings for Fun*. Decca DL 8248.
Primarily guitar accompaniment. Toward the "pop" side of folk, but many representative songs.

[12]*Cowboy Ballads*. Folkways FA 2022.
Sung by Cisco Houston. Guitar accompaniment. Includes background information and song lyrics. Definitions of numerous "cowboy" terms.

[13]*Cowboy Songs*. National Geographic Society 07786.
Includes study guide with background notes and song lyrics. Illustrations. Variety of male vocalists, both solo and vocal harmony. Cover identifies instruments used for accompaniment. Harmonica, guitar, fiddle accompaniments. Good examples of harmonica solos.

[14]*The Days of '49: Songs of the Gold Rush*. Folkways FH 5255.
Sung by Logan English and accompanied by Billy Faier on guitar. Includes background notes, some lyrics and illustrations.

[15]*Dulcimer Songs and Solos*. Folkways FG 3571.
Vocal selections with dulcimer accompaniment performance by Paul Clayton. Mostly simple folk songs.

[16]*Election Songs of the United States*. Folkways FH 5280.
Sung by Oscar Brend and accompanied by Billy Parker on guitar and banjo. Broadside versions of many fold tunes. Study guide and song lyrics.

[17]*The Folk Box*. Elektra EKL-9001.
Four record set. Numerous male and female performers. Includes forth-eight page book with background notes, song lyrics, bibliography, discography. Combination of traditional fold tunes and 1950's folk revival tunes.

[18]*Folk Music in America*. 15 vols. Library of Congress LBC 1-LBC 15.
Project of Library of Congress American Revolution Bicentennial Program. Compilation of selections from field recordings and commercial recordings. Quality of recordings varies greatly. Scholarly in nature.

[19]*Frontier Ballads*. Folkways FA 2175.
Sung by Pete Seeger. Five-string banjo accompaniment. Includes song lyrics and background notes.

[20]*The Mountain Dulcimer Instrumental Album*. Folkways FS 3570.
Performed by Kevin Roth on dulcimer. Combination of folk songs, pop tunes and classical music.

[21]*Music of the Sioux and the Navajo*. Ethnic Folkways Library P401.
Authentic Indian performances. Drum and rattle accompaniment. Flute love songs. Includes cultural notes and illustrations.

[22]*The Musical Heritage of America*. Vol I. CMS 650/4L.
Four record set. Story of U. S. history from colonial times to the beginning of the Civil War. Sung by Tom Glazer and Pat Moffit. Guitar and banjo accompaniment. Narration between songs. Study guide with narration and song lyrics.

[23]*The Musical Heritage of America*. Vol II. CMS 660/4L.
Four record set. Story of U. S. history, Civil War. Narrated and sung by Tom Glazer and others. Guitar, banjo, autoharp, penny whistle, piano accompaniments. Study guide and narration script and song lyrics.

[24]*The Musical Heritage of America*. Vol III. CMS 670/4L.
Four record set. The winning of the west (cowboys and Indians, plains life, outlaws, railroad songs). Sung and narrated by Tom Glazer and others. Guitar and banjo accompaniment.

[25]*Negro Folk Songs for Young People*. Folkways FC 7533.
Sung and narrated by Leadbelly. Guitar accompaniment. Includes song lyrics.

[26]*Rhythms of Childhood with Ella Jenkins*. Folkways FC 7653.
Songs with guitar, banjo, ukelele, harmonica and drum accompaniment. American and African songs. Song lyrics and brief background notes.

[27]*Songs and Dances of Great Lake Indians*. Ethnic Folkways Library FE 4003.
Recorded on location in Iowa, Wisconsin, Michigan and New York State by anthropologist Gertrude P. Kurath. Background notes and song lyrics.

[28]*Songs of the Civil War*. Folkways FH 5717.
Sung by numerous artists including Pete Seeger, Jerry Silverman, Cisco Houston, New Lost City Ramblers and others. Background notes and song lyrics.

[29]*Songs of the Sea*. Folkways FA 2312.
Sung by Alan Mills and the Shanty Men. Guitar accompaniment. Includes lyrics and study guide.

FILMSTRIPS WITH RECORDINGS

[30]*An Audio Visual History of American Folk Music*. Educational Audio Visual, Pleasantville, NY 10570.
Set of five filmstrips with cassettes. Individual titles are: (A) The Roots of American Folk Music; (B) Country Music; (C) Black Folk Music in America; (D) Folk Music in American History; (E) Folk Music in American History. The Civil War to Present. Study guide included.

[31]*Black Folk Music in America*. Society for Visual Education, Chicago, IL 60614.
Set of four filmstrips with cassettes. Individual titles are: (A) Songs of Slavery; (B) Black Songs of the Civil War; (C) Black Songs After the Civil War; (D) Black Songs of Modern Times. Songs emphasize experiences, events, emotions. Study guide included.

[32]*Folksongs in American History*. 2 groups. Available from: Gamble Music Co., 312 South Wabash Avenue, Chicago, IL 60604.
Sets of four two-part full color filmstrips and five filmstrips with records or cassettes. Individual titles are: The Declaration of Independence, The American Flag, The War of 1812, The Railroads, Frederick Douglas, Abraham Lincoln, The Civil War, The Cowboys, Whaling. Study guide included.

[33]*Folksongs of California & the Old West*. Bowmar, 622 Rodier Drive, Glendale, CA 91201.
Two filmstrips with record. Folksongs of the area in both English and Spanish. Study guide included.

[34]*North American Indian Songs*. Bowmar, 622 Rodier Drive, Glendale, CA 91201.
Two filmstrips with record. Some songs in English, some in native languages. Study guide included. Some authentic performances, many by trained professional singers.

[35]*Our American Heritage of Folk Music*. Group 1. Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, IL 60614.
Set of six filmstrips and three cassettes. Individual titles are: (A) Songs of the Sea, (B) Songs of the Cowboy, (C) Songs of the Mountains, (D) Songs of the Plains, (E) Songs of the Railroad, (F) Songs of the Civil War. Songs and narration.

[36]*Our American Heritage of Folk Music*. Group 2. Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, IL 60614.
Set of six filmstrips and three cassettes. Individual titles are: (G) Songs of the American Revolution, (H) Songs of the Old South, (I) Songs of Pioneer Mid-America, (J) Songs of the Western Frontier, (K) Songs of the Mississippi Valley, (L) Songs of the Old Southeast.

FILMS

[37]*Folk Songs of America's History*. Coronet Films, 65 E. South Water Street, Chicago, IL 60601. 1958. (13 1/2 min)
Reenactments of colonial scenes with narration and singing. Discusses westward movement, Gold Rush, Civil War, railroads.

[38]*Folksongs of the Western Movement (1787-1853)*. Coronet Films, 65 E. South Water Street, Chicago, IL 60601. 1958. (13 1/2 min)
Story of western movement through folk songs. Combination of reenacted historical scenes and art prints of the time. Study sheet included.

[39]*Folksongs of Western Settlement (1865-1900)*. Coronet Films, 65 E. South Water Street, Chicago, IL 60601. 1958. (13 2/1 min).
Story of western settlement through folk song. Combination of reenacted historical scenes, footage from original films and art prints of the time. Includes songs of miners, farmers, railroaders, ranchers and cowboys, outlaws. Study sheet included.

[40]*John Henry*. Stephen Bosustow Productions, 1649 Eleventh Street, Santa Monica, CA 90404. (11 min)
Sung/narrated performance of the song "John Henry" by Roberta Flack. Instrumental accompaniment in blues style. Automated sketches.

[41]*Yankee Doodle Cricket*. Chuck Jones Films. Available from Guidance Association, Communications Park, Box 3000, Mount Kisco, NY 10549.
Story of the nation's founding through the eyes of a mouse, a cat and a cricket. Discusses the Declaration of Independence, the "Don't Tread on Me" colonial flag and slogan, national bird, Paul Revere's ride, importance of the song "Yankee Doodle."

VIDEOCASSETTE

[42]*The Music & Dance of the Senecas*. Seneca Nation of Indians and the Bureau of Educational Communication, State Education Department, Albany, NY. (20 min).
One in the series "Keeper of the Western Door: The Seneca People. " Filmed on Allegheny and Cattarauges Reservations in western New York.

MISCELLANEOUS

[43]*American Indian Music for the Classroom*. Available from Educational Audio Visual Inc., Pleasantville, NY 10570.

Multi-media kit prepared by Louis W. Ballard. Teaches twenty-four songs in original language. Extensive teacher's manual with presentation instruction, cultural history and dance instructions. Also includes spirit masters and overhead transparencies with music, words and percussion accompaniment; photographs of Indian dances and ceremonies; wall map.

[44]*America the Beautiful*. Set of four 19" x 24" posters. Available from Clarus Music, Ltd, 340 Bellevue Avenue, Yonkers, NY 10703.

[45]*Star Spangled Banner*. Set of four 19" x 24" posters. Available from Clarus Music, Ltd, 340 Bellevue Avenue, Yonkers, NY 10703.

Selective Bibliography

GENERAL REFERENCES – NON-MUSIC

[1]*The Encyclopedia Americana*. 30 vols. International ed. Danbury, CT: Grolier, Inc., 1983.

[2]*The New Encyclopedia Britannica*. 30 vols. 15th ed. Chicago: Encyclopedia Britannica, Inc., 1983.

[3]*World Book Encyclopedia*. 22 vols. Chicago: World BookChildcraft International, 1984.

GENERAL REFERENCES – MUSIC

[4]Apel, Willi. *Harvard Dictionary of Music*. 2nd ed. Cambridge, MA: Harvard University Press, Belknap Press, 1969.

[5]Lloyd, Norman. *The Golden Encyclopedia of Music*. New York: Golden Press, 1968 *

[6]Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 20 vols. London: Macmillan, 1980.

BOOKS AND ARTICLES ABOUT FOLK MUSIC

[7]Armstrong, Randall. "The Adaptable Appalachian Dulcimer." *Music Educators Journal* 66 (February 1980): 39-41.
Discusses the Appalachian dulcimer. Topics include history, tuning, playing techniques, building your own and maintenance.

[8]Berger, Melvin. *The Story of Folk Music*. New York: S. G. Phillips, 1976. △
Narrative book about American folk music. Discusses folk song and folk instruments. Musical examples included.

[9]Bookbinder, David. *What Folk Music is All About*. New York: Julian Messner, 1978. * △
Narrative book about American folk music in three sections. First section most useful. Chapter on American Indian, Anglo-American and Afro-American musics. Examples of numerous folk song lyrics.

[10]Brown, Tom. "Sugar in the Gourd." *Music Educators Journal* 70 (November 1983): 52-55.
Description of a Title IV-C project in West Virginia entitled "Preserving Appalachian Traditions." Discusses cultural use and significance of music in Appalachian society.

[11]Browne, C. A. *The Story of Our National Ballads*. Rev. by Willard A. Heaps. New York: Harper & Row. 1960.
Entries for individual songs and groups of like songs. Entries of interest include "Yankee Doodle," 'America," 'The Star Spangled Banner," Civil War songs, Stephen Foster songs and songs of black Americans.

[12]Burnett, Millie. *Dance Down the Rain Sing Up the Corn: American Indian Chants and Games for Children*. Allison Park, PA: Musik Innovations, 1975. *
Guide for a multicultural project based on the study of the American Indian. Includes songs, dances, games, arts and crafts ideas, literature and cooking projects. Illustrations. Cultural and historical notes.

[13]Cline, Dallas. "Making Simple Folk Instruments for Children." *Music Educators Journal* 66 (February 1980): 50-53.
Article discussing construction of several simple folk instruments. Illustration and activity suggestions.

[14]Curtis, Natalie. *The Indians' Book: Songs & Legends of the American Indian*. Rev. ed. Mineola, NY: Dover Publications, 1968.
Collection of 149 songs from eighteen tribes. Indian myths, drawings and decorations. Designed for teachers, folk singers and general readers.

[15]George, Luvenia A. *Teaching the Music of Six Different Cultures in the Modern Secondary School*. West Nyack, NY: Parker Publishing Co., 1976. *
Chapters on African Music, Black American Music, American Indian Music, Jewish Song, Hawaiian Music, Mexican and Puerto Rican Music. Each includes introductory cultural background, lesson plans and annotated audiovisual and bibliographical references. American Indian chapter especially good.

[16]Giles, Martha Mead. "Improvising on an Indian Flute." *Music Educators Journal* 70 (February 1984): 61-62.
Lesson plan for using the recorder to simulate an American Indian flute. Excerpt from author's doctoral dissertation.

[17]Hoffman, Charles. *American Indians Sing*. New York: John Day Co., 1967. * △
Describes reasons for song in Indian life, introduces musical instruments and their significance, gives examples of Indian song-poetry and emphasizes importance of dance in ritual and ceremony. Numerous musical examples and illustrations.

[18]Lawless, Ray M. *Folksinging and Folksongs in America: A Handbook of Biography, Bibliography and Discography*. New York: Duell, Sloan and Pearce, Van Rees Press, 1965; reprint ed. Westport, CT: Greenwood Press, 1981.
One-volume encyclopedia. Biography of over 200 folk singers, section on folk instruments, annotated bibliographical entries and discography of over 700 records listed by singer's names and album titles.

[19]Luttrell, Guy. *The Instruments of Music*. New York: Elsevier/ Nelson Books, 1977. * △
Deals primarily with orchestral instruments. Good chapter on folk instruments.

[20]Mandell, Muriel and Wood, Robert E. *Make Your Own Musical Instruments*. Rev. ed. New York: Sterling, 1959; reprint ed., New York: Sterling 1982. △
Instructions for making numerous percussion, string and wind instruments. Illustrations of each instrument. Concluding chapter suggests how to use instruments to play games and/or create a musical composition.

[21]Nettle, Bruno. *An Introduction to Folk Music in the United States*. 34rd rev. exp. ed. Detroit, MI: Wayne State University Press, 1976.
Discusses history and development of folk music in the United States. Numerous musical examples. Excellent source for those wishing to get a more complete overall view of American folk music. Concise and direct.

[22]Nettle Bruno. *Folk and Traditional Music of the Western Continents*. 2nd ed. Prentice-Hall History of Music series. Englewood Cliffs, NJ: Prentice-Hall, 1973.
Includes information on folk music, its style, cultural background, people, instruments used. Chapters of special interest: Chapters 1 and 2, introductory chapters for the study of folk music; Chapters 8, 10 and 11 on American Indians, Afro-American Folk Music and Folk Music in Modern North America respectively.

[23]Sandberg, Larry, and Weissman, Dick. *The Folk Music Sourcebook*. New York: Alfred A. Knopf, 1976.
Comprehensive book of sources of folk music information. Short introductory articles followed by annotated listings of songbooks, reference books, instructional books, recordings and films. Information on Black American, American Indian, Anglo-American Musics and others.

[24]Stambler, Irwin, and Landon, Grelun. *Encyclopedia of Folk, Country and Western Music*. New York: St. Martin's Press, 1982.
Encyclopedia of folk and country western music. Mostly biographical entries giving musician's life history, professional growth and major hits. Discography and bibliography.

[25]Tooze, Ruth and Krone, Beatrice Perham. *Literature and Music as Resources for Social Studies*. Englewood Cliffs, NJ: Prentice-Hall, 1955; reprint ed., Westport, CT: Greenwood Press, 1974.
Traces United States history in narrative form with suggested literature and songs.

[26]Vander Horst, Brian. *Folk Music in America*. New York: Franklin Watts, 1972. * △
Discusses early traditions through popular music. Good examples of songs in various styles, broadsides, instruments.

SONGBOOKS

[27]Asch, Moses. *104 Folk Songs As Recorded on Folkways Records by Famous Song Singers*. New York: Robbins Music Corporation, 1964. *
Lyrics and guitar chords. Performer and record number listed for each song.

[28]Boni, Margaret Bradford, ed. *The Fireside Book of Favorite American Songs*. New York: Simon & Schuster, 1952. *
Designed for classroom use. Piano accompaniments. Short introductory notes. Numerous illustrations.

[29]Chambers, H. A. ed. *The Treasury of Negro Spirituals*. New York: Emerson Books, 1963.
Piano and voice arrangements. No annotations.

[30]Garson, Eugenia, and Haufrecht, Herbert, eds. *The Laura Dugalls Wilder Songbook*. New York: Harper & Row, 1968. △
Compilation of songs mentioned in the "Little House on the Prairie" book series. Songs arranged for voice, piano and/or guitar. Background information for most songs.

[31]Johnson, James Weldon, and Johnson, J. Rosamond. *The Books of American Negro Spirituals*. New York: Viking Press, 1961; reprint ed., New York: DaCapo, 1977.
Two books in one volume. Extensive preface in each followed by spirituals. Piano/voice arrangements.

[32]Landeck, Beatrice. *Echos of Africa in Folk Songs of the Americas*. New York: David McKay Co., 1961. *
Songbook of African style music in North and South America. Sections of interest: Introduction, Part Four. Includes street cries, spirituals and shouts, work songs, blues, minstrel songs. Piano accompaniment and chord symbols.

[33]Lloyd, Norman, and Lloyd, Ruth, comps. *The American Heritage Songbook*. New York: American Heritage Publishing Co., 1969. *
Variety of folksongs each preceded by short historical note, generally two to three paragraphs. Piano accompaniment and chord symbols. Contents include songs of early America, frontier work and play, minstrel stage, Civil War, black Americans, and the continent.

[34]Lomax, Alan. *The Folk Songs of North America*. Garden City, NY: Doubleday & Co., 1960.
Extensive background notes for each song. Melody and chord symbols. All songs in English. Map of folksong style areas in North America on front inside cover.

[35]Lomax, John A., and Lomax, Alan, comps. *American Ballads and Folksongs*. New York: Macmillan Co., 1934.*
Large number of songs. Melody and lyrics only, no chords or accompaniment given. Background notes. Several versions for many songs.

[36]Rabson, Carolyn. *Songbook of the American Revolution*. Peaks Island, ME: NEO Press, 1974.
Historical background on songs. Broadside information and several examples of broadsides for "Yankee Doodle."

[37]Sackett, S. J. *Cowboys and the Songs They Sang*. New York: William G. Scott, 1967. * △
One- to four-page articles on various phases of cowboy life followed by actual song examples. Melodies with piano accompaniment. Many photos of cowboy life. Annotated bibliography and discography.

[38]Sandburg, Carl. *The American Songbag*. New York: Harcourt, Brace, Jovanovich, 1970.
Melody and piano accompaniment. Introductory notes for each song. Often two sets of lyrics for the same song. Large variety of songs.

[39]Silber, Fred, and Stilber, Irwin, eds. *Folksinger's Wordbook*. Deluxe ed. New York: Oak Publications, 1973.
Resource book. Lyrics with guitar chords, no melodies. Short bibliography.

[40]Silber, Irwin, comp. *Songs of the Great American West*. New York: Macmillan, 1967. *
Melodies with guitar chords and piano accompaniment. Extensive background information. Many ink reproductions of real-life paintings or photos.

[41]Silber, Irwin, ed. *This Singing Land*. Everybody's Favorite Series No. 127. New York: AMSCO Music, 1965. *
Melodies with chord symbols. Short introductory notes for some songs. Chart of guitar and banjo chords. Notes on playing guitar.

[42]Silber, Irwin, and Raim, Ethel. *American Favorite Ballads: Tunes and Songs as Sung by Pete Seeger*. New York: Oak Publications, 1961.
Large number of songs. Melodies with lyrics and chord symbols.

[43]Tillet, Beverly, ed. *Jerry Silverman's Folk Song Encyclopedia*. 2 vols. New York: Chappell & Co., 1975.
Over 1000 songs. Melodies with chord symbols. Large number of familiar songs.

[44]Tinsley, Jim Bob. *He Was Singin' This Song*. Orlando, FL: University Press of Florida, 1981.
Collection of forty-eight traditional cowboy songs. Melodies with chord symbols. Extensive background information. Numerous photo illustrations. Maps of many cattle trails.

[45]Yolen, Jane, ed. *The Fireside Song Book of Birds and Beasts*. New York: Simon & Schuster, 1972. *
Book of songs about animals. Arranged for piano and voice. Chord symbols also. Brief introductory notes.

FOLK INSTRUMENT INSTRUCTION BOOKS

Appalachian Dulcimer

[46]Ford, Bud, and Ford, Donna. *The Cripple's Creek Dulcimer Book*. Pacific, MO: Mel Bay, 1977.
Beginning level instruction book.

[47]Murphy, Michael. *The Appalachian Dulcimer Book*. Rev ed. St. Clairsville, OH: Folksway Press, 1980.
Beginning level instruction book. Also includes sections on history of the instrument, folklore and construction. Two page tuning chart.

Autoharp

[48]Peterson, Meg. *Let's Play the Autoharp*. Pacific, MO: Mel Bay, 1981.
Beginning level instruction book. Tuning and playing instructions, strums and songs.

[49]Peterson, Meg. *The Complete Method for Autoharp or Chromaharp*. Pacific, MO: Mel Bay, 1979.
More advanced method book for those already possessing some knowledge of the autoharp. Comprehensive book of varying performance styles.

Banjo

[50]Cement, Robbie. *Banjo Method Mountain Banjo*. Milwaukee, WI: Hal Leonard, no date,
Beginning level instruction book. Emphasis on chordal playing (frailing and clawhammer styles). Discography.

[51]Robertson, Mac; Clement, Robbie, and Schmid, Will. *Banjo Method*. 2 vols. Milwaukee, WI: Hal Leonard, 1980.
Beginning level instruction book. Emphasis on single note, arpeggio playing (bluegrass style). Vinyl record included for tuning and some song examples. Optional cassette tape available for playing along with instruction book examples.

Fiddle

[52]Duncan, Craig. *Mel Bay's Deluxe Fiddling Method*. Pacific, MO: Mel Bay, 1981.
Beginning level instruction book with optional cassette tape available. Brief history of fiddling. Not quite as complete an explanation as Kaufman (entry a53).

[53]Kaufman Alan. *Beginning Old-Time Fiddle*. New York: Oak Publications, 1977.
Beginning level instruction book written for the person with no prior string background. Excellent descriptions and illustrations. Also information on how to choose a fiddle, additional readings and discography. Book comes with vinyl record.

[54]Krassen, Miles. *Appalachian Fiddle*. New York: Oak Publications, 1973.
Good follow-up method for those with some string background. Fifty-eight tunes. Quite detailed in description of fiddling technique.

Guitar

[55]Lynd, Phyllis. *Instant Folk Guitar*. Rev ed. Boston, MA: Boston Music Co., 1980.
Beginning level instruction book for folk style. Some previous guitar experience might be helpful.

[56]Schmid, Will. *Guitar Method*. 2 vols. Milwaukee, WI: Hal Leonard, 1980.
Beginning level instruction book with record. Instructions on tuning, playing melodies and chords.

[57]Schmid, Will. *Play Guitar Today*. Milwaukee, WI:Hal Leonard, 1981.
Beginning level instruction book with record. Instructions on tuning and chordal accompaniment. No melodies. Lyrics and chords used. No musical notation.

Harmonica

[58]Heaps-Nelson, George, and Koehler, Barbara McClintock. *Folk & Blues Harmonica: An Instruction Manual*. Pacific, MO: Mel Bay, 1976.
Beginning level instruction book for a variety of playing styles. Good explanations and illustrations of techniques. Introductory sections on selection and care of harmonicas. Annotated song entries. Discography. Optional cassette tape available.

[59]Jeffries, Susan. *How to Play Harmonica Today*. Miami Beach, FL: Hansen House, 1970.
Beginning level instruction book. Good illustrations and examples.

MUSIC TEXTS FOR THE CLASSROOM TEACHER

[60]Adair, Audrey. *Ready to Use Music Activities Kit*. Englewood Cliffs, NJ: Prentice-Hall, Parker Publishing, 1984.
Assortment of musical activities. Includes activities for integrating music with other subjects.

[61]Adler, Marvin S., and McCarroll, Jesse C. *Elementary Teachers' Music Almanac: Timely Lesson Plans for Every Day of the School Year*. Englewood Cliffs, NJ: Prentice-Hall, Parker Publishing, 1978.
Musical activities for every day of the school year. Social studies reinforcement for days such as Lincoln's Birthday, Washington's Birthday and others.

[62]Beall, Gretchen H. *Music as Experience: Structure & Sequence for the Elementary School*. Dubuque, IA: Wm. C. Brown, 1981.
Teaching strategies for the fundamentals of music. No specific integration activities.

[63]Bramscher, Cynthia. *A Treasury of Musical Motivators for the Elementary Classroom*. Englewood Cliffs, NJ: Prentice-Hall, Parker Publishing, 1979. *
Chapters on motivating students in core subjects with music (i. e., social studies, science, language arts, etc.).

[64]Mulligan, Mary Ann. *Integrating Music with Other Studies*. Classroom Music Enrichment Units Series. New York: Center for Applied Research in Education, 1974.
Includes chapter on integrating music and social studies.

[65]O'Brien, James P. *Teaching Music*. New York: Holt,Rhinehart & Winston, 1983. *
General strategies and fundamentals of music. Chapter on integrating music with other subjects.

[66]Winslow, Robert W., and Dallin, Leon. *Music Skills for Classroom Teachers*. 6th ed. Dubuque, IA: Wm. C. Brown, 1983.
Instruction book for classroom teachers to learn about music fundamentals. Includes autoharp instruction.

*This resource is not currently in print; however, a copy may be available in your school or community library, a nearby university library or through an inter-library loan system.

△ This resource was written for the student but is also informative for the teacher.